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# The ART NEWS

*An International Pictorial Newspaper of Art*

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## Famous English Pictures Brought to America

*Gainsborough's Greatest Land-  
scape and Romney's Portrait  
of Captain Little's Children  
Michelham Collection.*

Two famous pictures by English masters have just been brought to America. They were purchased in England by Howard Young, the New York art dealer, and it is believed that they are destined for a great American private collection. They will first be shown publicly at the loan exhibition of the new Detroit Museum building which opened on Friday.

The Romney portrait has been in many collections. Its title, "Captain Little's Children" is erroneous for the three children are those of Mr. Samuel Hartley who lived at Lansdown Priory near Bath. The picture is one of three painted for him by Romney and bequeathed by his will to his son, Winchmore Henry Eyre Hartley. From him it passed, by bequest, to his daughter, then Mrs. Little and, again by bequest, to her son. Later it belonged to Mr. Arthur Sanderson and was illustrated in a descriptive account of his pictures, published in 1897. It was exhibited in the Romney exhibition at Grafton House in 1900, loaned by Mr. Sanderson.

The next public appearance was at the auction sale of the collections of the late Lord Michelham, then owner of the picture, held at London in November, 1926. Many auction records were broken at this sale and "Captain Little's Children" was sold for 21,000 guineas, or about \$105,000.

Gainsborough's landscape, "The Market Cart" is one of the most important landscapes ever brought to America. It is thought to be the original painting, made out-of-doors in St. James's park, from which Gainsborough painted the larger version which is one of the great treasures of the National Gallery in London.

The record of the picture begins with a sale at Christie's on April 11, 1797, when Gainsborough's widow disposed of her late husband's canvases. "The Market Cart" lot No. 96, was described as "a wood scene, cart and figures, painted with great spirit." It was bought by William Neave, Esq. for 26 guineas, about \$130. Gainsborough's prices were not as high in those days for less than a year before "The Blue Boy," last sold for about \$640,000 to the late Henry E. Huntington, brought only 35 guineas, about \$175.

"The Market Cart" remained in the possession of the Neave family until it was bought by Lord Michelham. It was one of several important works of art not included in the sale of his collections and the family has just sold it, for a price which could not be learned, to Howard Young. This version of "The Market Cart" is recorded in Fulcher's "Life of Thomas Gainsborough" and was exhibited in the British Institution in 1817 as "A Landscape and Rustic Figures."



GOTHIC HALL OF THE NEW BUILDING OF THE INSTITUTE OF ARTS  
WHICH OPENED YESTERDAY

## Detroit Institute of Art Opens New Building

*Arrangement of New Museum  
Places Emphasis on Master-  
pieces. Works of First Quality  
in Harmonious Settings.*

By FRANK E. WASHBURN-FREUND

DETROIT.—Yesterday, October 7, the new home of the Detroit Institute of Arts was opened to the public. It was a memorable day in the city's life, for, in place of the old-fashioned building with its many dimly lighted rooms, a museum has been erected which may well be called "the Home of Art."

To reach it, the visitor has to go down the long, long Woodward Avenue, pass many a ramshackle place, motor stores galore, and a number of outmoded churches and private houses, once perhaps the pride of this quickly growing city, whose growing pains, alas, are still only too visible. But, at last, we come to an open space and can breathe more freely, some green can be seen: trees, bushes and grass. Already, however, a few skyscrapers have begun, New York fashion, to spring up around this oasis, which is to become the cultural centre of Detroit. On the left, the Renaissance building of the Public Library meets our eyes; on the right the new Institute of Arts with its walls of white marble, quarried in Vermont. Fortunately, there is no attempt at imitating any particular style. There is just a suggestion of the classic in form, spacing, and the happily sparse ornamentation, all indicating that this is a building dedicated to higher things, a place for people to come and, while forgetting their daily wants and troubles, live for a few hours in a clearer and healthier mental atmosphere.

After passing the portal and entrance, we find ourselves in a grandiose hall, surrounded by towering walls of a warm, porous stone. Its high ceiling, however, is brightly decorated, somewhat in the Pompeian manner. Air and light pervade the stately hall and put us at once into the right mood. All small things fall away from us. The great space narrows down at the further end, but only in order to open up again into a wide and lofty courtyard in which a fountain plays and nature, in the shape of ferns and palms and other living things, has her say, though, rightly, only in a measured, well-tempered way, like in a garden of a town palace. And this in reality is a palace, a palace of art.

The arrangement is in three parts: the European, the Oriental, and the American. To the right, the first gallery contains the contemporary art of Europe. At once the new ideas of showing art in a museum strike us. This building does not consist of a number of galleries filled with paintings, but is a well-ordered sequence of rooms, each different in size, height, form, and color scheme, in which the various arts of certain periods are assembled as if by the loving hand of a private collector and thus shown as a harmonious whole. In that way, the decorative arts, furniture, silver and other things, play their important role in the entire symphony, and as is the case there, now one instrument, now another, takes the lead and gives us a lovely solo or indicates the *Leitmotive*, till it merges again into the orchestra, and we listen to the full chorus and feel its power, peculiar character and beauty. Each room is thus like a movement of a symphony.

## SIREN COLLECTION SOON ON VIEW

PHILADELPHIA.—Choice examples of early Chinese sculpture from the Siren collection, a recent acquisition of the Pennsylvania Museum are soon to be on view. The collection as a whole, which was made by Dr. Oswald Siren, a Swedish authority on Oriental art, consists of 33 examples of figure carving in stone and wood, and is said to include the finest examples of early sculpture in marble ever brought out of China.

In announcing this valuable acquisition, Fiske Kimball, director of the Pennsylvania Museum, remarks: "In view of the disturbing conditions in China and the doubtfulness of acquiring in the future important examples of the fine arts of that country, the museum feels that it is exceptionally fortunate in being able to add so materially to its collections of Oriental objects, particularly in view of the great beauty, rarity and artistic appeal of the pieces included in the Siren collection."

The examples of sculpture in the collection are practically all of the Fourth and Fifth centuries, A. D., the period when the introduction of Buddhism from India was stimulating a

(Continued on page 2)

## British Art Exhibit Opens in Vienna

VIENNA.—The British Art Exhibition was opened here on September 9 by the Austrian President, Dr. Hainisch. It includes masterpieces of English art of three centuries, among them paintings in oils and water colors, pastels, drawing, bronzes, and marble statues, and finally Earl Beauchamp's collection of 137 miniatures.

The exhibition bids fair to be one of the most representative collections ever shown of British art outside the United Kingdom, and it is considered a matter for regret that it will not be possible to show the exhibits on their return from Vienna. The exhibition, the idea of which was first mooted by the Austrian Minister in London, Baron Franckenstein, is being held under the auspices of the Anglo-Austrian Society in London, and has been organized by Mr. Francis Howard, assisted by Mr. H. W. Maxwell. The collection includes the following masterpieces:

REYNOLDS.—Cupid and Psyche (lent by Mr. J. Courtauld, of Merton Park);

(Continued on page 2)

## VANDALS DESPOIL DONATELLO PULPIT

FLORENCE.—A most unusual and extraordinary theft has lately been carried out in the Church of San Lorenzo in Florence, and as the news became public, the greatest surprise and indignation excited all lovers of art.

In this church stand the two famous pulpits by Donatello, the last work from his hand, and among his best. They were commissioned by Cosimo de' Medici and destined, one for the reading of the Gospel and the other for the Epistle, the Biblical figures sculptured being supposed to help the illiterate in their understanding of the sacred word.

It is from one of these pulpits, that in the left nave, that two statuettes and part of the frieze have been taken away by unknown thieves, and no trace has yet been found of them. They were detached from the wood on which they were fastened, and now, the bronze being gone the light color of the wood is plainly seen.

About two months ago the pulpit was in part dismantled on account of the request of Professor Soulier, a noted French scholar, and student of art, who had expressed his wish to examine and study attentively the system followed by Donatello and his school in the fusion

(Continued on page 2)

(Continued on page 3)



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### BRITISH ART IN VIENNA

(Continued from page 1)

Portrait of a Boy (Sir J. Duveen);  
Miss Mary Horneck (Viscount As-  
tor); Marquis of Drogheda (Earl of  
Drogheda); Lady North (Sir Philip  
Sassoon); Miss Hickey (Mrs. Lever-  
ton Harris).

GAINSBOROUGH.—Portrait of Rev. W.  
Stevens, Captain Needham, and several  
famous landscapes (lent by the Earl  
of Kilmorey).

HOGARTH.—Group of the Cholmondeley  
Family (lent by the Marquis of Chol-  
mondeley); Portrait of a Lady (said  
to be his wife) (Mrs. Leopold de  
Rothschild); two groups of children  
and other examples (Mr. Francis  
Howard).

HOPNER.—Mrs. Williams ("The Mad  
Cap") (lent by Mr. Oscar Ashcroft);  
Miss Papendick (Mr. L. Breitmeyer);  
"Nature Unadorned" (Lady Edward  
Sassoon).

SIR THOMAS LAWRENCE.—Full-length  
portrait of the Duchess of Cleveland  
and Portrait of Viscount Castlereagh  
(Dorchester House Collection); Por-  
trait of a Lady (Mr. Benjamin Guin-  
ness).

GEORGE MORELAND.—The Family Party  
and The Lost Kite (Yerburgh Collec-  
tion).

RAEBURN.—Portrait of Two Boys (lent  
by Mr. Leopold Hirsch); the Paterson  
Children (Hon. Mrs. Ronald Gre-  
ville); "Mrs. Oswald" and "Ann Ed-  
gar" (Lady Louis Mountbatten).

ROMNEY.—Picture of Mrs. Davenport  
(lent by Sir J. Duveen); Mrs. Henry  
Ainslie and Child (Sir Otto Beit);  
Mrs. Raikes playing the harpsichord  
(Mr. Leopold Hirsch); Ann Pitt,  
Mrs. Herbert, and "Charlotte," daugh-  
ter of H. Pierse (Lady Louis Mount-  
batten).

TURNER.—Hastings Fish Market (lent  
by Pandeli Ralli); "Mercury and Ar-  
gus" (Lord Strathcona and Mount  
Royal).

Exhibits of the Norwich School will  
be:

JOHN CROME.—Road with Pollards (lent  
by Mr. R. J. Colman).

NASMYTH.—Falls of Inverary (Mr. Ste-  
phen Courtauld).

JAMES STARK.—Landscape "Woodland  
Scene" (Mr. Oscar Ashcroft).

CONSTABLE.—Landscape (Mr. Oscar  
Ashcroft); Portrait of a Lady  
(Messrs. Agnew).

There will also be exhibited a group  
of water colors and drawings of the Nor-  
wich School.

OPPE.—Portrait of a Man Reading (Hol-  
ford Collection, Westonbirt).

COTES.—John Simpson, of Esslington  
(Holford Collection).

STUBBS.—Mr. Pocklington and his Two  
Sisters (Mr. Charles E. Carstairs); A  
Group (Hon. S. Powys).

The exhibition includes a group of pre-  
Raphaelite portraits and drawings, among  
them "Love and Mercury" (Burne-Jones)  
from the Holford Collection, the famous  
"Ghirlandata," by Rossetti, from the  
recent Cook Collection sale at Christie's,  
and a group of early English portraits  
by Marcus Gheeraerts the younger, and  
contemporary painters, lent by Viscount  
Cowdray, the Marquis of Bute, Lord  
Berners, and others.

### NEW DISCOVERIES AT POMPEII

POMPEII.—The recent excavations  
going on the famous Via dell'Abbondanza  
of Pompeii, have been rewarded with un-  
usual success. In the atrium of a house  
has been found, leaning against the wall,  
a large wardrobe of wood, in an almost  
perfect state of preservation, and contain-  
ing many valuable objects. Objects in  
wood are almost never found in any  
ancient buildings, and this is considered  
especially remarkable, in the light of  
Pompeii's experiences.

Among the rare objects which this  
house has concealed through the centuries  
is a statuette of Apollo, of the finest  
workmanship, belonging to the archaic  
period. There is also a service for the  
table in silver, and a large silver cup,  
chased richly with figures of Tritons and  
Nereids. These are as beautiful as any-  
thing of the sort as yet unearthed in  
any excavations.

The work at Pompeii never stops, and  
is ever being rewarded in the most in-  
teresting manner. At the same time,  
workmen are busily engaged at Hercu-  
laneum, and the Government has just au-  
thorized an expenditure of half a mil-  
lion lire for these excavations.—K. R. S.

### SIREN COLLECTION SOON ON VIEW

(Continued from page 1)

most important renaissance of artistic  
ideals and spiritual feeling. Included  
in the collection is one piece which is  
believed to be the earliest known ex-  
ample of authentic portraiture in Chinese  
sculpture, the head of a Buddhist monk,  
carved in marble, which dates from the  
fifth or sixth century, and which comes  
from the temples of Four Gate Pagoda  
in Shantung.

"Among the most important and ex-  
ceptional pieces in the Siren collection,"  
said Horace H. F. Jayne, curator of  
sculpture of the Pennsylvania Museum,  
"are four small figures in white marble,  
collected by Dr. Siren at the site of an  
important fifth century shrine at Ting  
Chow in the province of Chihli. These  
pieces, all representing some of the minor  
deities of the Buddhist heaven, are carved  
with exquisite feeling and great skill."

"One, the figure of one of the guard-  
ians of a shrine, is a composition full  
of strength and vigor.

"This figure of a guardian is a strong  
contrast to the peaceful and benign deities  
represented by the three other small  
marbles. These are in all probability  
statues of the Goddess Kwan Yin, whose  
office in the conception of the Buddhist  
religion is to intercede with the superior  
deities on behalf of sinning mankind.

The collection includes other figures of  
Buddhist priests and of deities, fragments  
of stone sculpture of great historical im-  
portance, and a few pieces in wood of a  
very high standard of beauty. The col-  
lection, as a whole, presents examples of  
all the best periods of Chinese sculpture,  
which, together with the pieces of this  
character already included in the collec-  
tions of the Pennsylvania Museum, give  
to art students and connoisseurs a perfect  
series of the best works of art in this  
field.

The coming of the Siren collection  
marks the opening of the last period of  
the special showing of the museum's  
Chinese collection, which is now on dis-  
play in the east corridor of Memorial  
Hall. This collection has been specially  
arranged for the fall showing, after  
which many of the pieces will be removed  
in preparation for their ultimate instal-  
lation in the new Art Museum on the  
Parkway. The objects now on display  
in the east corridor represent a selection  
of the outstanding examples of the fine  
and decorative arts in China.

### THIEVES ROB TOURNAI CATHEDRAL

BRUSSELS.—A serious robbery has  
just been carried out in the Cathedral  
of Tournai near Brussels. During the  
night thieves broke in and succeeded in  
getting away with three ivory statuettes,  
besides a representation of Christ, the  
work of Duquesnoy (an artist of the  
XVIIIth century) which is unique in its  
way and estimated at a high value. Jew-  
els also, of great price have, it is feared,  
been taken.

Among the precious objects which  
have kept in this Cathedral is a mantle  
of velvet, gold-embroidered, which was  
worn by Charles Vth. There is also a  
famous Byzantine cross, ornamented  
with valuable stones, the work of an  
artist of the Vth century. What the  
actual amount of the loss is, is being  
kept quiet, but it is certain that it is  
very great.—K. R. S.

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### VANDALS DESPOIL DONATELLO PULPIT

(Continued from page 1)

of bronze on wood. The bas reliefs  
which ornament the pulpit known as  
the "Ambone in Cornu Evangelii" were  
executed in this manner.

Doctor Giovanni Poggi, General Super-  
intendent of the Galleries and Monu-  
ments of Florence, gave permission to  
Professor Soulier, after obtaining the  
consent of the church authorities also,  
and the pulpit was dismantled sufficiently  
for the Professor to find out what he  
needed of Donatello's process in order  
to complete a learned book he has been  
long preparing on the fusion of bronze  
and wood.

This work was carried out on the 26th  
of last June by the head carpenter, em-  
ployed by the Superintendence of Monu-  
ments. Professor Soulier began his  
studies which occupied him until the 9th  
of July, when orders were given to put  
the pulpit in its previous condition. This  
was done in one day under the direct  
supervision of the Superintendent, and  
the various pieces in which the four  
walls of the pulpit are divided were put  
in their places, including, naturally, the  
figures and the side frieze.

But towards the end of August, about  
nine o'clock one morning, one of the  
four custodians of the Basilica who was  
cleaning the left nave, happened to raise  
his eyes towards the back of the pulpit  
when to his surprise he noticed that  
some of the bas-reliefs were covered  
with strips of black paper, placed ap-  
parently as though to hide the sculpture.  
At once the Prior was notified and with  
another priest hurried to remove the  
strips of paper. They gave a cry of  
distress at discovering that instead of the  
relief there only was the bare wood of  
the pulpit. The church was thoroughly  
searched by the police authorities, and no  
clue found, although a step ladder that  
was stored in one of the chapels of the  
left nave might have been used by the  
thieves to climb high enough to reach  
the pieces they took away. The cus-  
todians were all arrested, but afterwards  
released, as nothing could be proved  
against them, but it is believed that the  
theft was carried out by persons familiar  
with the church, since the strips of paper  
were the same as those used by a man  
who sells postcards and objects of art  
in the Cloisters of San Lorenzo.

This pulpit which has thus suffered was  
left incomplete by Donatello at his death  
in 1466. It was then finished by one  
of his best pupils, Bertoldi di Giovanni  
and Vasari tells about the division of the  
work.

The part executed by Donatello is in  
bronze, that of the pupil in wood. In  
wood also are the two statues now car-  
ried away while the frieze, also stolen  
is in bronze and certainly from the "bot-  
tega" of Donatello. When the work was  
finished, the two pulpits were not set up  
for a number of years, the one now in  
question being mounted on the 15th of  
March, 1559. From it, says Vasari,  
Benedetto Varchi, in 1564, read to the  
people of Florence, assembled in the  
church of San Lorenzo, his famous  
funeral oration on the death of Michel-  
angelo.

Doctor Poggi says that the value of  
the frieze of Donatello is very great,  
and the statues only less so. What  
thieves can do with them seems doubt-  
ful, for all antiquarians and offices of  
exportation have been notified, and will  
be watched. But who knows whether  
they may not yet turn up in America.  
—K. R. S.

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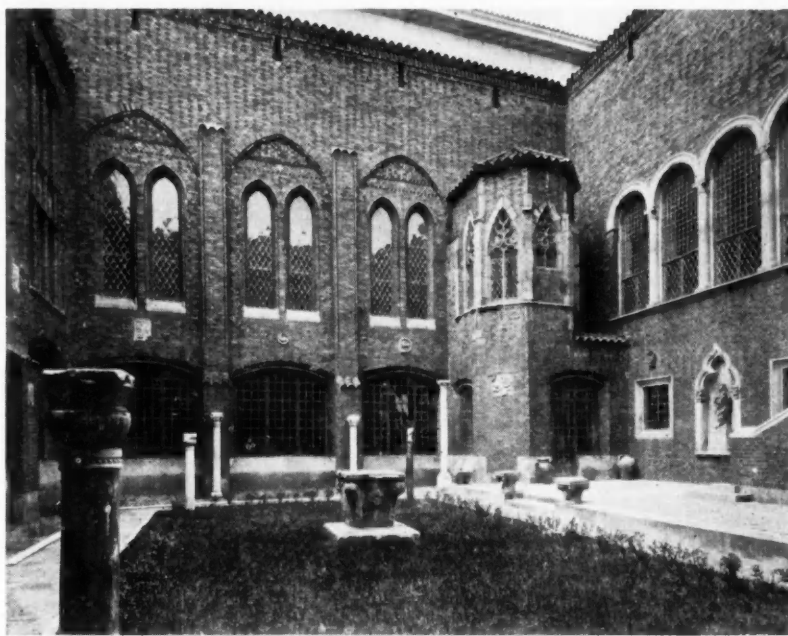
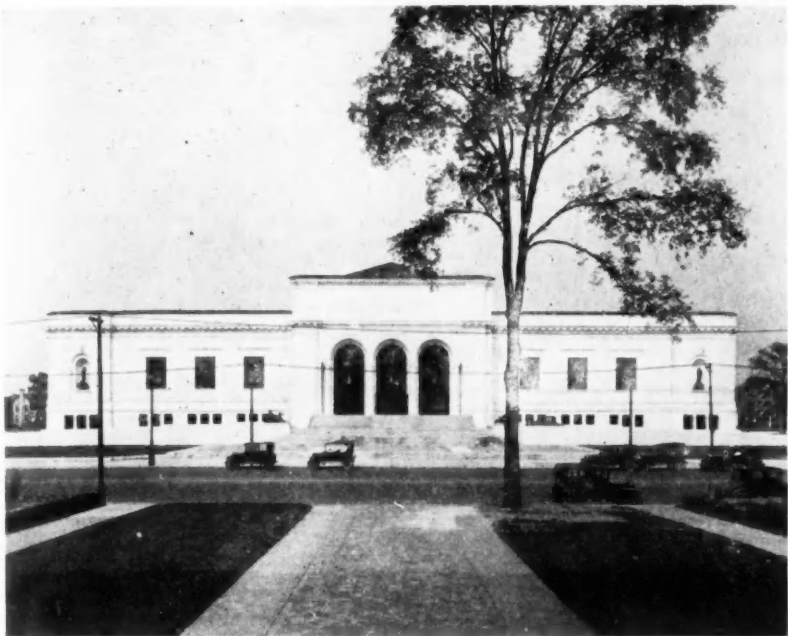
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**Detroit Institute  
of Arts Opens  
New Building**

(Continued from page 1)

a unit in itself, yet connected with the others, often by clearly defined contrasts of mood. In that way, the feeling of fatigue, which so soon comes over museum visitors, is happily avoided. And in another way too, the average visitor and lover of art—and for him, not for the special student, the museum is, rightly, arranged—is helped here very ingeniously: instead of beginning with the most ancient art and leading up, or, as one could also say, down to the present, the visitor to the new Detroit Institute first meets the art which strikes him as the most familiar. After that he is led, far more willingly, stage by stage and century by century, until he finds himself in the by now for him quite congenial society of generations which lived more than a thousand years ago. Then, at least a number of visitors, will be quite prepared to face even the modernists who, up till then, have to them been only "bolshhevists of the brush"! And they will find these modernists in a number of special galleries in the new Institute.

That the new building includes, besides a lecture hall, also a regular theatre, which can seat twelve hundred people and to which belongs a well-planned

stage, may just be mentioned here in passing. Thus, not only the Fine Arts, but the art of the drama and of music too will find their home here. And, who knows, this theatre may in time become the centre of a real American drama and of all that is alive in dramatic literature. Then, it is to be hoped, it will not follow the foolish fashion of putting all the emphasis on staging and new ways of lighting and decorating a play, but on the play itself and its interpretation by the actors, compared to which all other things are mere accessories.

Dr. Valentiner, the head of the Institute, has for years had all these new ideas about the part of a museum ought to play in the life of the people and the way to accomplish it. He published them first in a remarkable little pamphlet after the revolution in Berlin. Now that the opportunity to put them into practice has come to him, he has shown the courage of his convictions, and I think he will convince most people that he is right. Thus the new Detroit Institute of Arts will become an example for other museums to follow.

It has been known for some time that the Institute, as far as the importance of its art treasures is concerned, is now in the very front rank of American museums, whilst, before Dr. Valentiner's arrival, it had only been a small place with little of quality to show and was, therefore, unable to exercise any great influence on the life of its town, badly as it was needed in that city of hustle and bustle. Dr. Valentiner's idea is—and it too goes back to his earlier

years—to bring a number of real masterpieces together and only display them whilst relegating all the other objects to the study rooms, of which the new building has quite a number. These masterpieces will speak to the people with no uncertain voice and their influence will be felt throughout the entire life of the city. Dr. Valentiner, with his great knowledge and keen eye, has already collected an astounding number of first-class treasures in the various departments, treasures which are the envy of less fortunate directors, although the means at his disposal are very limited. In spite of the fabulous wealth of many of Detroit's citizens, only comparatively few so far have proved themselves public-spirited and far-sighted enough to be willing to share part of their riches with their fellow citizens and, at the same time, to erect the most enduring monument to themselves by donating great works of art to their city's museum. But in time that too will come to pass, and then the new Detroit Institute of Arts will be one of the great museums of the world.

**BARNARD EXPLAINS  
AMERICAN TASTE**

George Grey Barnard, American sculptor and founder of the Cloisters, now a branch of the Metropolitan Museum of Art, returned last week from France on the Homeric. The sculptor brought back with him several XIIIth and XIIth century Gothic pieces of carving, which he said are intended for museums alone and not for commercial distribution. They will be kept as an aid to students in the recreation of Gothic art in the Western World, Mr. Barnard said.

While in France he attended the French Institute, of which he is a member, and there defended the presence of Gothic art objects in America against the attacks of certain French journals, which these objects adorned the estates of American millionaires in Long Island and Newport.

"I told them," Mr. Barnard continued, "and they believed me when I said so, that there was no instance of these rare Gothic objects of art being part of the decorations of rich American estates and that they all were enshrined in museums or cathedrals here."

The sculptor said that while abroad

he had been making observations as a consulting expert for the Carnegie Institute, the Smithsonian Institution and the National Cathedral in Washington. He said he is now devoting most of his creative talent to the monument of democracy which is being planned on Washington Heights and for which John D. Rockefeller has tentatively, he said, promised the site.

He described the monument as being, in the vernacular, "an intellectual Coney Island." He said he had completed sixteen figures for the forum and that in all there would be from 800 to 1,000 figures with all American artists having opportunities to share in the work.

**RENTING SERVICE  
FOR ARTISTS**

The Grand Central Galleries have just started a new service department for artist members which should be of great convenience to them. Studios for rent in New York City and vicinity and also artists who wish to secure studios are being listed. When a painter or sculptor returns from a six months' or a year's stay in Europe he frequently finds it a difficult problem to locate a studio. The galleries will help them and will also assist artists who wish to rent or sublet their studio apartments. No charge is made either to the artists or to the studio and any one who has a studio to rent can send information to be listed.

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**WATERCOLOR ANNUAL  
MAKES ANNOUNCEMENT**New England painters in water col-  
ors are reminded of the opportunities  
afforded by the 25th annual water color  
exhibition of the Pennsylvania Academy  
of Fine Arts, Broad street, above Arch,  
Philadelphia.This show, of national importance and  
many prizes, will be held Nov. 6-Dec.  
11. Entry cards must be sent in on or  
before Oct. 12. Local work may be  
submitted through Doll & Richards, 71  
Newbury street, Boston.The jury of selection and award will  
be Howard Giles, W. Emerton Heitland,  
W. A. Hofstetter, Robert Riggs, Edward  
Howard Suydam, Edward Warwick.A prize of \$200, known as the Phila-  
delphia water color prize, is offered by  
friends of water color painting. It will  
be awarded, if the jury finds that ad-  
visable, to the American artist or resi-  
dent foreign artist showing the strong-  
est water color or group of water colors  
in the exhibition.The Charles W. Beck, Jr., prize of  
\$100 will be awarded to the best work  
in the exhibition that has been repro-  
duced in color for purposes of publi-  
cation.The Dana water color medal will be  
awarded to the best work in water color  
in respect of boldness, simplicity and  
frankness of facture.A gold medal, founded by Mrs. Alice  
McFadden Eyre, will be awarded for the  
best print, in black and white, whether  
an etching, lithograph or wood block  
print. This medal carries with it pur-  
chase of the selected work.An exhibition of caricatures will be  
held as part of this water color show.  
(It is not stated that these caricatures  
must be examples of modern art.) We  
read in the statement of conditions that  
the "test of a good caricature, is, as the  
name implies, the success with which it  
portrays character. Incidentally, it may  
be burlesque or ridicule, or it may be gro-  
tesque or satirical, or conceal the good  
points of the original and exaggerate its  
defects, still preserving a general like-  
ness, or it may even distort the charac-  
teristics of the original or parody them,  
but the final test of a good caricature is  
in its character portrayal."The size of the caricature must not  
be over 24x36 inches. It may be done  
in black or white, or in colors, and in  
any medium suitable for illustration,  
but must be done with a view to the  
facility with which it can be reproduced  
by modern printing processes. It must  
be done in the flat, that is, without re-  
lief or appliques. It must avoid vul-  
garity, scurrility or any other character-  
istic of a libellous nature. It may or may  
not be framed, just as the artist prefers.For the two best caricatures in this  
exhibition John Frederick Lewis, presi-  
dent of the Pennsylvania Academy of  
Fine Arts, offers a first prize of \$150  
and a second prize of \$100.**SWANN LEAVES  
AMERICAN ART**Mr. Arthur Swann, one of the Vice-  
Presidents of the American Art Associa-  
tion and Director of the Department of  
Books, Prints and Autographs, has re-  
signed.The Book Department of the Ameri-  
can Art Association was organized by  
Mr. Swann in 1913 and has been since  
under his leadership.**"OFF THE NORTH SHORE"** By STANLEY W. WOODWARD  
Recently sold to an American collector by the Casson Galleries of Boston**RESTORATIONS PLANNED  
FOR VERSAILLES**PARIS.—Although most of the work  
of restoration at the Château of Ver-  
sailles has been done, Mr. Rockefeller's  
second gift of money will enable several  
other interesting changes to be made to  
complete the programme.The ponderous statutes in the great  
forecourt, which one reaches from the  
Place d'Armes, are to be removed. They  
were originally designed to decorate the  
Pont de la Concorde, in the middle of  
Paris, and it was not the least of the  
blunders of the architects of Louis Phil-  
ippe that these monuments of distin-  
guished persons were placed in their  
present positions, where they are archi-  
tecturally quite inappropriate. It is also  
proposed to raise the level of the pave-  
ment of the beautiful Court of Marble  
so that it will be approached by steps.  
This is pure restoration. The pavement  
is in a bad state and its repair is neces-  
sary in any case. The new level will be  
the original one, as shown in old draw-  
ings. The lowering had been done by the  
architects of Louis Philippe and was in-  
jurious to the proportions of the buildings  
around the court.The Colonnade and its *bosquet* in the  
park are also to be restored. The marble,  
which has suffered from the weather, is  
to be repaired and polished. Girardon's  
sculpture "L'Enlèvement de Proserpine"  
is to receive more regular care than  
hitherto, but suggestions that it should  
be removed to a museum have been  
rejected. Finally, the Colonnade is to be  
given once more the full background  
of verdure which it was designed to have.  
About three years ago many of the trees  
immediately surrounding it were cut  
down but for these a thick hedge of  
yews and bushes is to be substituted  
which will prevent the Colonnade from  
being seen from outside and restore its  
appearance of retirement and intimacy.**AWARDS MADE IN  
TWIN CITY SHOW**To win a prize on a picture which he  
did not even think good enough to sub-  
mit for exhibition, was the strange ex-  
perience of Henry Holmstrom, Minne-  
apolis artist. His canvas entitled "Peas-  
ant Dance," painted on the back of a  
landscape submitted for the 13th Annual  
Exhibition of the work of Minneapolis  
and St. Paul Artists, received the second  
prize of \$25.00 at the exhibition which  
opened at the Minneapolis Institute of  
Arts on October 1st.The jury, consisting of Mrs. Eleanor  
Winslow, a New York artist and former  
pupil of Whistler, Karl Buehr, instructor  
in painting at the Chicago Institute of  
Arts, and Harold Van Doren, assistant  
to the director of the Minneapolis Insti-  
tute, met to judge the pictures on Sep-  
tember 24. While they were being placed  
on the stand before the judges, one  
of the museum attendants inadvertently  
turned Holmstrom's picture backwards  
while placing it on the judging stand.  
The jurors observed that another picture  
was painted on the back. Upon examina-  
tion of the two pictures, back and front,  
they unanimously decided to accept the  
"Peasant Dance" which the artist had  
apparently discarded, and reject the land-  
scape he had submitted.The standard of work in the Local  
Artist exhibition is exceptionally high  
this year, according to Russell A. Plim-  
pton, director of the Institute. Twice  
the usual number of artists submitted  
work, 146 in all. Nearly 600 drawings,  
painting and pieces of sculpture were  
entered, as against 350 last year. Hence  
the work of the Jury was particularly  
difficult, and the standard of the exhibits  
so high that a larger number of honor-  
able mentions were given than ever be-  
fore.Roland Rustad, winner of the first  
prize in painting, is an instructor in the  
Minneapolis School of Art. In 1924 he  
received the Edith Morrison Van Derlip  
travelling scholarship, and studied abroad  
for a year.Caleb Winholtz, winner of the first  
award in water color, is a resident of St.  
Paul. Two of his water colors are in the  
permanent collection of the Chicago Art**GAINSBOROUGH'S  
BI-CENTENARY**LONDON.—It will be recalled that  
the Town Council of Ipswich have ar-  
ranged to exhibit a memorial collection  
of the works of Thomas Gainsborough to  
celebrate the bi-centenary of his birth.  
The exact date on which Gainsborough  
was born is not known. The only avail-  
able clue is an entry in the records of  
baptisms, and this rather suggests that  
the artist was born in one of the sum-  
mer months of the year 1727. However,  
the committee of organization at Ipswich  
have wisely decided to hold the exhibi-  
tion in the autumn, when fewer people  
are away from home on holiday than  
is the case in July, August, or September.Her Majesty the Queen at once ex-  
pressed her approval of the plans, and  
graciously accepted a proposal to act as  
patroness, and Prince Henry has con-  
sented to open the exhibition. He will  
perform the opening ceremony on Oct.  
7, the "private view" day, after which  
there will be a civic luncheon.It is as yet too early to describe the  
pictures to be exhibited, but a word  
may be said about the scope of the col-  
lection, which promises to be one of the  
most remarkable ever held in this coun-  
try. The scheme differs entirely from  
that of the orthodox memorial exhibition,  
inasmuch as the exhibition will include  
not only many of the most remarkable  
pictures painted by Gainsborough him-  
self, but also works by those artists,  
English and foreign, who influenced  
Gainsborough, as well as those who were  
influenced by him. It has rightly been  
thought important to represent Gains-  
borough not as an isolated figure in art  
history (which no great painter ever  
was), but as one representing through  
his individual genius a whole period.  
Thus alongside Gainsborough's own pic-  
tures will be shown those by Van Dyck,  
Rubens, Hogarth, Richard Wilson, Con-  
stable, Crome (to be represented, among  
other works, by the beautiful "Willow  
Tree," lately brought back from America  
by a Norwich citizen), Watteau, Frago-  
nard, and Gainsborough's great rival, Sir  
Joshua Reynolds. In this way the Ip-  
swich Memorial Exhibition will present,  
as it were, in living form one of the  
most remarkable chapters in the whole  
history of English pictorial art.Numerous pictures by Gainsborough  
himself will, however, form the main  
section of the exhibition. These are be-  
ing contributed by the most important  
private collectors in England, and both  
the National Gallery and the Tate Gal-  
lery have agreed to lend outstanding ex-  
amples. The selection is sufficiently wide  
in scope to represent Gainsborough in all  
his phases, which is to say during his  
early days in Suffolk (he worked in Ip-  
swich from 1746 to 1760), when he was  
still under the influence of the Dutch,  
during his first blossoming forth in the  
aristocratic atmosphere of Bath, when all  
his elegance and subtlety as a portrait  
painter was first developed, and finally  
during his brilliant London days, when he  
passed in triumph from success to suc-  
cess.R. R. TATLOCK in *The Daily Telegraph*Institute. Mr. Winholtz also received the  
first prize last year, and at his suggestion,  
the money will go to Max Cohn, winner  
of the second award, which ordinarily  
carries no cash prize.Everett C. McNear, winner of the first  
award in drawing, is a pupil of the Min-  
neapolis School of Art.The first prize in sculpture went to  
Florence Munger of Minneapolis for her  
portrait bust, and the first award in the  
print division to Alexander Masley.**DURLACHER BROTHERS**ITALIAN PICTURES  
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## SIMON COLLECTION IN AUCTION SALE

The private collection of Dr. James Simon of Berlin will be sold in Amsterdam on October 25 and 26 at the auction rooms of Frederik Müller and Co. Dr. Simon is known in the German art world for his notable contributions of German Moyen Age and Renaissance art treasures to the Kaiser Friedrich and Neuen Deutschen Museums. The present collection comes from his own home and includes a group of Dutch landscapes and portraits. Among the most interesting of the former are a Meuse riverscape by Hercules Seghers, a river scene by Jan van Goyen, suggestive of Ruysdael, a delightful little winter scene by Aart van der Neer, a typical Jacob van Ruysdael of a flat Dutch country under a great grey sky, a luminous marine by Rembrandt's pupil Jan van de Cappelle and a fine example of the work of another of the Leyden master's pupils, Philip de Koninck.

The collection of small still lifes made by Dr. Bode for Dr. Simon's breakfast room includes examples of the works of Jacques de Claeuw, Hubert, Ravesteyn, Sauts, Simon Lutichuys, Evert Collier, Pieter Claesz and Balthasar Prins. Among the larger still lifes, are pieces by Abraham van Beyeren and William Kalf.

Among the portraits there are, besides two works of the Rembrandt school, "The Young Cavalier" of Govert Flinck and the profile of a young girl with tow-colored hair by Jan Lievens and a distinguished portrait of a man by A. Benson, a large group of portraits miniatures of different schools and epochs, beginning with three incisive male heads by Francois Clouet, Jan van Scorel and A. Sanchez Coello and followed by blander examples of the XVIIth and XVIIIth centuries.

Two other outstanding oils are a typical and charming Madonna and Child with Infant St. John by Rubens and an El Greco illustration of a Spanish proverb, the head of the young woman being very typical of the Cretan master.

From the grand vestibule of Dr. Simon's villa come four magnificent late XVth century Flemish verdure tapestries and one with large figures of slightly earlier dates. The Persian rugs are principally of the XVIIth century from the Oushak looms.

Notable among the statuary is a charming polychromed terra cotta Madonna and child by Jacopo Sansovino (?) and a kneeling terra cotta figure of the Virgin, from an Adoration group, attributed to Matteo Civitali. Also of interest are two XVth century angel candelabra in *doree ancienne*, of North Italian workmanship, while from Germany come two amusing wooden figures of musicians and several ivories.

Of XVth century Dutch or Northern French workmanship is the beautiful ivory relief of St. George while the delicate enamel and jeweled Calvary with the exquisitely rendered relief of the dead Christ in the base is of Nuremberg workmanship of the XVIth century.

The sculpture also includes statuettes attributed to Gian Bologna and Tacca, and a handsome ink-well in relief by Riccio. Jewelry, enamels and furniture round out the sale.

## FAMOUS ROMNEY COMES TO AMERICA

LONDON—Romney's famous picture "The Infant Shakespeare attended by Nature and the Passions" has just been bought privately in London by Mr. Gabriel Wells for a New York collector, and will eventually find a permanent home in an American public gallery.

The picture is one of the largest painted by Romney, measuring 55 in. by 80 in. It was expressly painted for Boydell's celebrated Shakespeare Gallery in Pall Mall, and was described in the 1793 edition of the catalogue. Nature, in the centre of the picture, is represented with outstretched arms protecting her favourite child Shakespeare, who is seated on the ground holding a musical pipe. He is surrounded by the Passions. On his right-hand side is Joy reclining, and above Love, Hatred, and Jealousy; and on his left kneels Sorrow, and above Anger, Envy, and Fear. Above the outstretched arms of Nature two angels, in white, are pointing upwards to the name of Shakespeare. It has been generally supposed that the two faces of Joy and Love were painted from Lady Hamilton, but it is much more likely that Romney, in painting these characters, used some of his numerous sketches of her.

The picture remained in Boydell's possession for many years, and was engraved on a large scale, 23½ in. by 17½ in., by Benjamin Smith for the first volume of Boydell's edition of Shakespeare, the print having the date of September 29, 1799, and was published at a guinea. In the course of time Boydell's "Shakespeare Gallery" ceased to attract, and the pictures of which it was composed were sold at auction, this one of "The Infant Shakespeare" being bought by Bryan for 62 guineas. It is not known what Romney was paid for it by Boydell, but possibly it was about 200 guineas. Bryan was acting at the sale for William Chamberlayne, of Weston Grove and Cranbury Park, Hants, M.P. for Southampton, one of the leading collectors of his day. Cranbury Park and its contents were inherited by the late Mr. Tankerville Chamberlayne, who exhibited "The Infant Shakespeare" twice at the British Institution—first, in 1848, and, secondly, in 1863. Mr. Chamberlayne owned several other historical pictures by Romney, which he lent at various times to various public exhibitions. Early in 1905 "The Infant Shakespeare" was sold by Mr. Chamberlayne to Mr. Norman Forbes-Robertson, in whose possession it has remained until its recent sale to Mr. Gabriel Wells, of New York.

## ARTHUR GREATOREX VISITS NEW YORK

On the 1st of October, Mr. Arthur Greatorex, of the Greatorex Galleries in Grafton Street, London, sailed on the *Berengaria* for New York, where he will stay at the Hotel Commodore, 42nd Street. He is bringing with him proofs of the latest published etchings by Winifred Austen, Charles Cain, Warlow and other artists, whose names are well known in connection with Mr. Greatorex's galleries. Mr. Greatorex has to his credit the discovery of a number of gifted etchers who owe their first encouragement to his discernment of originality and talent.

## VATICAN TO ISSUE NEW CATALOG

ROME.—Students who have the privilege of availing themselves of the opportunities of the Vatican Library, will be glad to hear that a new and complete catalogue is about to be made of its vast number of treasures. The present Pope, Pius XIth, who understands better than almost any other person the worth of this collection,—unique in the world,—and who has not forgotten his years as librarian of the Ambrosian Library of Milan, realizes the necessity for bringing the Vatican Library up-to-date in all respects and of endowing it with every convenience for the studious who come to consult its wealth of books and manuscripts.

The Carnegie Foundation has offered its assistance, and the Holy See has gratefully accepted such offers which will materially help forward what must be a huge work, and one which will require some years to complete. Various conferences have been, and others will be held in Rome as well as in America between the representatives of the Carnegie Foundation and those of the Vatican Library for the purposes of studying the technical methods followed in new and modern libraries. To adopt such methods to the needs of this ancient institution will require much thought and planning.

A special mission of four of the Vatican librarians has now arrived in New York and they will visit and study the great libraries in that city besides those of Washington and Boston.

—K. R. S.

## MULLER GALLERIES ANNOUNCE SALES

AMSTERDAM.—M. Mensing, of the Frederick Muller galleries, will preside at the sale on October 27 of the collection Prouvost of Roubaix, known for several excellent and much sought after primitives, works of Victor van der Goes, Quentin Matsy, the master of the Demi-Figures, and other Flemish painters of the XVth century.

On November 8 the sale of the collection of the late M. A. Preyer offers interest in the portrait of an old woman by Rembrandt, a famous picture by the master of the *Legende de la Sainte Barbe*, and other Dutch works by Steen, Cuyp, Netscher, Ochterveld, van Ostade, Wouwerman, van der Neez, De Hoogh.

Following these the XIXth century school is represented by Corot, Daubigny, Diaz, Dupré and by the Dutch painters Bosboom, Maris, Israels, Mauve and Bloomers.

On the same day M. Mensing will sell pictures and water colours from the collection of Mme. Bunge Cruys.

## DISCOVERIES MADE NEAR BOLOGNA

BOLOGNA.—At Sala Bolognese, near the city, during some work of demolition and excavation inside an ancient parish church, there have come to light interesting architectural and ornamental remains. Among these are a large number of fragments of capitals in sandstone, wonderfully sculptured with ornamentation of the primitive Roman style, united to remains of columns of Roman brick and of ornamented pilasters of the presbytery gate. It is believed that as these excavations are to continue it is probable that still further interesting discoveries may be made.—K. R. S.

## COMING AUCTIONS

### AUCTION CALENDAR

**American Art Association**  
Madison Ave. and 57th St.  
October 13, 14, 15—English, French, Italian and Spanish furniture; porcelains, textiles, paintings, sculpture, rugs, etc.

**Anderson Galleries**  
59th St. and Park Avenue  
October 10—Modern first editions from the libraries of Mr. R. E. Blackshaw of Chicago and another collector.  
October 11—The final portion of the library of the late Henry Otis Harris of Doylestown, Pa.  
October 12—The Mrs. Edward O. Schernikow collection of hooked rugs.

**Plaza Auction Rooms**  
5-9 East 59th Street  
October 12-15—Artistic home furnishings from the estates of William Reiman and Roi Megrue, etc.

**Rains Auction Rooms**  
3 East 53rd Street  
October 11—Oil paintings from the collection of J. Ackermann Coles, M.D., with additions.

**Silo Auction Rooms**  
40 East 45th Street  
October 10, 11, 12—Early American furniture from the Libby estate, Oak Ridge, Portland, Maine.

**Walpole Galleries**  
12 West 48th Street  
October 13, 14—The library of the late H. D. Mulford of Hudson, N. Y.

## AMERICAN ART ASSOCIATION

### HOUSEHOLD FURNISHINGS

Exhibition, October 8

Sale, October 13, 14, 15

Following a five months period of inactivity, during which time the many galleries of the American Art Association, were destitute of even so much as a stray bit of textile, they again spring to life, decorated with many choice examples of furniture and decorations of older days, together with the craftsmanship of more modern times, consigned from various estates, private collections, and other sources.

This assemblage to be sold on October 13, 14 and 15 at 2:15 o'clock, is composed of varied groups of English, French, Italian and Spanish furniture, with an important array of textiles, porcelain table services, etched and gilded glass ware, oriental rugs, decorative oil paintings, silver ware of American and Georgian origin, and Chinese and Japanese objects of art.

A particularly interesting group is an inlaid ebony suite designed by Sir L. Alma-Tadema, R. A., from the famous Marquand Collection. And finally of importance is a pair of Flemish Gothic stained glass panels, a Louis Seize Aubusson tapestry carved and gilded salon suite and two large carved oak choir

(Continued on page 7)

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## THE OPEN SEASON

Each year since 1902 THE ART NEWS has, with proper solemnity, declared the art season open. There has been a certain justification for this for there is always an art season and it must therefore have a beginning. Unfortunately, no matter what surprises may develop later, all seasons in their swaddling clothes look very much alike. Dealers have found it almost, but not quite, impossible to obtain good pictures for the American market; there are rumors of important sales, public and private; there are factions which breathe strife and revolution—modernists, tonalists, new societies, or an academic left wing; the flowers which bloom under the dealers' skylights open their first timid buds.

Except for the panic and war years the country has "enjoyed great prosperity which must stimulate collecting." Museums and collectors have grown in grace; the New York dealers have moved uptown; the song of the critic is heard in the land; new museums are building, older ones expanding; scholarship ripens.

So, as always, the season is open. Summer shows are coming down, auctions have begun and morning coats are worn in the more formal galleries. Also, with this issue, THE ART NEWS resumes weekly publication.

## 'WARE SHOAL

Every year legitimate dealers and collectors find it increasingly difficult to secure good pictures of unquestioned authenticity and yet the supply of Rembrandts, Rubens, Cézannes, Botticellis and what not seems almost as great as ever. "Discoveries" are matters of regular occurrence, whether they are of newly found pictures or newly found qualities in paintings hitherto neglected. Many, or should we say some, of these discoveries are of first importance and reflect only credit on the scholarship of those who have made them. If this were true of all, the way of the collector would be made easy.



"TE RAAUI RAHI"

This very important Gauguin, painted in Tahiti, has recently been acquired by a midwestern connoisseur and collector.  
Courtesy of the Chester H. Johnson Galleries

By PAUL GAUGUIN

There should be no need, now, to inquire into the manufacture of old masters. That it exists is known to all; that it is often extremely skillful is also known. But the entirely modern fake, in painting at least, can almost always be detected by a keen and trained eye. Although there are notable exceptions to this rule.

The greatest problems arise from pictures unquestionably old but of uncertain origin. School pictures, in which a sanguine eye finds traces of a master's hand; the partly ruined panels to which a clever restorer has given the breath of life; portraits recovered from the obscurity of ancestral halls and about which an expert has been polite. These, with the countless variations on an old theme, add the zest of chance to collecting without which it might be dull sport.

For most collectors seek not pictures but names; names which by their eminence are guarantees of value. If a picture can be proved a Rembrandt its worth is assured although without the name it might provoke no interest. There is of course a legitimate premium on autograph works, whether pictures or letters. Quite apart from any considerations of art anything which can claim association with a great personality is enhanced in our eyes. But where autograph rather than quality is the standard by which he buys the collector must be doubly careful for, if he buys a dull picture because he believes it to be by a master his investment is secure only as long as the attribution holds. That failing nothing is left.

Somehow, in spite of the modern scientific attitude toward pictures, we still feel that the ultimate value of a painting is in its esthetic worth. As to what constitutes esthetic worth there is as much dispute as over the ingredients of an El Greco but we believe that an eye trained by the study of fine works of art can recognize others. Pictures are at their best when they fulfill the purpose for which they were created—the transference of the artist's joy in his work to those who look upon it.

But if names are the goal, be sure of them. Get complete case histories, expert opinion, records of sales, the artist's own notes, if they exist. Find out who has published the pictures which interest you, and when; read the comments which they may have caused before an auction sale; get a complete pedigree. And then pray that in some forgotten day, the head of

the house, being short of cash, did not quietly replace his originals with excellent copies.

## THE WORLD'S BEST

Not long ago there appeared in *Harper's Magazine* an article by Walter Pach which estimated the damage to public taste by the presence in the Metropolitan Museum of many of the paintings in the Hearn and Catharine Lorillard Wolfe collections. The most striking recent commentary upon Mr. Pach's thesis is furnished by an advertising blurb of one of our largest dailies which offers to its readers as a feature of the rotogravure section "a series of the most notable paintings in the Metropolitan Museum of Art" which will constitute "no inconsiderable instruction in a number of the world's greatest schools of painting." Reading further, we find that the first of these great masterpieces to be set before the public is Cot's "The Storm," alias Paul and Virginia, which, as Mr. Pach pointed out in his article, is even today the best seller at the photograph desk, just as Laura Jean Libbey is our most widely read author. The other paintings to be reproduced in this educational service are old anecdotal favorites whose very titles reveal their purely literary appeal—Detaille's "Defense of Champigny," "The Intended" by Berne-Bellecour, "Return from Christening" by Brion and "The Parable of the Virgins" by von Piloty.

The selection of this group of paintings is not so much a reflection upon the intelligence of a rotogravure editor as a sad commentary upon the current taste of those people whom the museum is supposed to serve. So long as these paintings hang in their accustomed places in the Museum, just so long will Sunday editors and women's magazines feel sanction from on high to provide their readers with a pseudo-culture apparently sponsored by the best authorities. And as long as these paintings are reproduced as examples of great art, will the man in the streets spend his Sunday afternoon at the museum gazing raptly upon the coyly draped nudity of Paul and Virginia and kindred canvases, while the true masterpieces of the museum remain unlooked upon. Dealers and collectors, even the casual buyer of paintings, no longer indulge themselves in this type of art. They know better, both commercially and artistically. But the average man, to whom these are still quite pitifully "the

most notable pictures in the Metropolitan Museum of Art," "an instruction in the world's greatest schools of painting," how long will it be before he can stand before a Rembrandt without ill-stifled boredom, before a Titian without a longing for the saccharine and candy box harmonies of Messrs. Cot, Piloty, et al.

If, under the terms of the old bequest, these paintings must still be housed somewhere within the Museum, why not put them in their right setting, as historical records of a certain period of art, of a certain state of mind—a setting, in short, where they may acquire the harmless aura of "quaintness." We understand that the Museum has recently assembled a Victorian room. Despite their French origin, it is here in spirit that these anecdotal paintings belong, amidst the antimacassars and the carved walnut and the Rogers groups. Here they might become old fashioned in a comfortable and pious way; here they could do no harm.

## LAURIE, FRY & CRACKLE

In a letter addressed to the Editor of *The Times*, London, Mr. A. P. Laurie writes:

Sir: Shortly after the Exhibition of Flemish pictures in London I wrote to you criticizing some of the statements made by Mr. Roger Fry in an article in the *Burlington Magazine*, the most important of which was that he had come to the conclusion that a picture entitled "The Bird Trap," and with a signature of the elder Brueghel, was a forgery. As this picture had been lent for exhibition in London by a private owner and had been one of the pictures selected by the Continental Expert Committee, which took the greatest care in choosing the pictures for the London Exhibition, a committee including among its members Mr. Hulin de Loo, who is the great authority on the pictures by Brueghel, Mr. Fry's statement was a somewhat serious one. I therefore, at the same time as I wrote to you, put myself into communication with M. Lambotte, Ministère des Sciences et des Arts, Brussels, and, owing to his courtesy and the courtesy of the owner of the picture, I have now been able to submit the picture to a careful microscopic examination.

The result of the examination has been to show that Mr. Roger Fry was mistaken, and therefore the incident can now be regarded as closed. At the same time, the whole discussion and the resulting

inquiry which I have made have raised certain questions which are of interest to collectors and which, therefore, with your permission, I propose to say something about.

The early Flemish pictures are painted on panel, the panel first having been prepared with a coating of gesso, a mixture of whitening or gypsum with glue. Upon this the paint is laid. During the passage of a time a crackle appears on these pictures, usually rectangular in pattern which is apparently due to a shrinkage not only of the layer of oil paint, but of the upper surface of the gesso itself. We find this crackle distributed over the whole of the thinner painting of the picture, and differing in appearance from the cracks which are seen in an oil picture painted on canvas.

Mr. Fry had stated that he noticed in this particular picture that where the oil paint had been put on more thickly there was no crackle visible, and he came to the conclusion that an old panel, covered with crackle, had been taken, the paint removed, and a new painting done on the top of the old crackle, the result being that the crackle was obliterated where the new paint had been laid. A more careful examination of pictures belonging to this period would have shown him that where the old paint is laid on thickly there is often no crackle visible to the eye, a crackle on the thinner painting apparently coming to an abrupt end where the thicker oil paint is laid. Examination through a powerful hand lens will sometimes, but not always, reveal the crackle passing a little way into the thicker oil paint. Examination under a microscope shows that in some cases the crackle is absent through large areas of the thicker oil paint; that it is often replaced by a thinner and quite different crackle, and that very often the cracks which are visible to the eye in the thinner painting pass directly into the thicker painting, but are so fine that it takes the microscope to reveal them. The explanation seems to be that, as the crackle originates on the surface of the gesso itself, it is running under the thicker oil paint, and owing to the greater elasticity of the thicker layer either does not penetrate through it all or only produces a very fine crack.

The painting under discussion consists of very thin painting on the sky, the ice, and the snow, the trees and the figures being laid on with very much thicker paint with an abrupt margin, and to the eye the crackle disappears completely on the margin between the thin and the thicker painting, but under the microscope the same cracks can be traced passing through the thin into the thicker painting, thus disposing of Mr. Fry's conclusion that the thicker painting belongs to a much later period. In the case of this particular picture one slight repair has been done in the middle of the ice and two or three slight repairs have also been carried out on the sky, and the microscope at once reveals the bridging of the finer cracks by the new paint although the repairs have been done with such care as not to fill up the coarser cracks visible to the eye. It is, therefore, quite easy by means of the microscope to distinguish between actual repainting on a crackle picture and an apparent repainting due to the apparent conclusion of the crackle where the thicker paint begins.

The history of this picture is of interest. Several versions of it are in existence, and it is well known that Peter Brueghel made many copies of his father's pictures. When first purchased by Dr. Delporte, he informs me, a considerable amount of repainting had been done, and on the removal of this repainting among other things the characteristic signature of the elder Brueghel and the date were revealed. A microscopic examination reveals that the signature is full of cracks which are continuous with the other cracks round it and therefore belongs to the same date as the picture.

To refer to one other matter, I gathered from Mr. Roger Fry's article that he doubted the possibility of a forger producing a convincing crackle. I have carried out many experiments upon this and, though only putting forward a humble claim as a mere amateur in the forgery of early Flemish pictures, have found no difficulty in producing a crackle, and even in imitating a crackle in any given picture.

I am, &c.,

A. P. LAURIE.





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## EXHIBITIONS IN NEW YORK

### BRADLEY WALTER TOMLIN HARRISON STEVENS

Montross Galleries

Although it is two years since Tomlin's former one-man show a few of his pictures have been seen more recently in New York, enough so that one could keep acquaintance fresh. So, at least, it seemed. The present exhibition is nevertheless a surprise. There has been no radical change in approach or technique; at first glance the pictures declare themselves as familiar Tomlin's, recalling whatever of pleasure others had given. It is the second look which brings surprise.

In some of Tomlin's pictures we have felt a lack of organization, as if the apparent weight of his forms were either overstated or insecurely balanced. Now something has happened for, with little change in manner, he has pulled the forms in his composition together, developed their relationships and gained control over the material of his designs. In the present show many of the pictures seem more nearly complete—and by that we do not mean finished—than any others of his we have seen.

The several portrait heads, a new phase of Tomlin to us, are among his best paintings. They immediately suggest sculpture of a high order, strong, well organized and finely poised. These and three of the still lifes, one of them lighter and more delicate than usual with Tomlin, are the high spots.

He has been ambitious, too, and painted three large canvases. Size alone entitles them to the dominant positions which they fill in the room. For quality they cannot compare with the smaller pictures, painted in oil on paper. They are, we believe, experiments and if the progress Tomlin has made in his more familiar technique may be used as a guide, these canvases are the forerunners of fine things.

In another room there is an exhibition of small watercolors by Harrison Stevens painted in Texas, Michigan, New York and New England. They are quite pleasant travel notes. Both exhibitions will be open until October 15.

### GEORGE HILL Ferargil Galleries

Ferargil opens its season with the first American showing of a young painter who has spent the last five years studying in Paris. George Hill, the painter, is an American, graduate of Syracuse University and, obviously, is seeking his own formula from among many influences. Most of these seem to have been good and show an admirable selective taste. In the latest pictures of the group shown, Hill begins to emerge as a personality, to have something of his own to say. The message is a pleasant one concerned with the light on mansard roofs and *bonnes* on balconies.

Polly Knipp Hill, the painter's wife, has a portfolio of etchings at the gallery. Several of these, especially some of the more formal architectural studies, show a good quality of line and value. All of them are sincere, serious work.

### EMILIO V. LOMBARDO

Ainslee Galleries

Mr. Lombardo is more successful in his attempts at landscapes than in his portrait work. "T. Wharf, Boston" has good color and a body and life which are entirely lacking in the water color "A Fair Lady—Girl with Rose," which is decidedly of the Huyler candy box school. The Cohasset sea scapes have the usual bright blue, sail speckled sea and property rocks while "A Modern Girl" is the worst indictment of the genus we have encountered to date. The two panels, "Summer" and "Winter" are decidedly undecorative *decors* while the sunset scenes employ a violently Victorian palette of pinks and purples. The etchings are quite without merit but one water color, "Autumn," and an unnumbered "Nude Study" hidden away in a dark corner show taste and a technique undiscernible in "Jesus the Light of the World," the nudes and painful still lifes. But all in all it is pretty bad.

### GEORGINA BROWN HARBESON

Milch Galleries

Georgina Brown Harbeson, who is to hold an exhibition of decorative embroideries at the Milch Galleries from October 10th to 28th, attempts to revive the almost lost art of needlework. However, her needlework paintings introduce a decidedly new and modern note in this feminine craft. Mrs. Harbeson's murals and decorations for the entire building at the John Murray Anderson School and the Winter Club are striking examples of her equal skill in either fantastic or satirical mood. The Provincetown Theatre has also featured her designs in their presentations. Mrs. Harbeson's work has been shown at the Metropolitan Museum of Art, Detroit Fine Arts Association, Chicago Institute, Pennsylvania Academy of Fine Arts, Worcester Art Museum and in various traveling shows by invitation of the American Federation of Arts.

## COMING AUCTIONS

(Continued from page 5)

stalls, in addition to which are a number of bronze statuettes and groups.

Many other interesting art collections have been consigned to this association including those obtained by their Vice-Presidents Hiram H. Parke and Otto Bernet during their sojourn this summer in the art capitals of Europe.

### ANDERSON GALLERIES

### SCHERNIKOW HOOKED RUGS

Exhibition, October 8  
Sale, October 12

Hooked rugs, footstools with hooked rug coverings and patchwork quilts from the collection of Mrs. Edward O. Schernikow will be sold at the Anderson Galleries on October 12. The collection contains interesting examples of floral, animal and geometric designs, also of marbled, mosaic and motto varieties. Among the animal rugs is an attractive one of rabbits beneath two large potted plants with rose and mauve flowers and green leaves and another in which cats, rabbits and dogs are scattered in profusion over

a black surface, while a white ship against a gray background, in which a lighthouse and flying birds are to be discerned, and a delightful colonial cottage in white, black and rose against a grey ground are fine examples of nautical and architectural subjects.

### BLACKSHAW LIBRARY

Exhibition, October 5  
Sale, October 10

Modern first editions from the libraries of Mr. R. E. Blackshaw of Chicago and another collector will be sold at the Anderson Galleries on October 10. The sale is almost entirely made up of first editions and include besides such modern British authors as Wilfrid Scawen Blunt, Rupert Brooke, Joseph Conrad, William Butler Yeats, Walter de la Mare, James Elroy Flecker, John Galsworthy, George Gissing, Maurice Hewlett, A. E. Housman, Rudyard Kipling, George Moore, John Addington Symonds, W. Somerset Maugham a scarce copy of Beckford's *athek*, London, 1776, a fine copy of Congreve's *Way of the World*, London, 1700 and of his first play *The Old Bachelor*, London, 1693 and a very rare two-volume edition of Wordsworth's *Poems*, London, 1807 of which only two other copies with the original cancelled leaves are known.

A group of works by James Branch Cabell, *Jurgen* and the *High Place* having the Frank Papé illustrations, and *Figures of Earth and The Lineage of Litchfield* the author's signature, a series by Conrad, some of which are also autographed, while scarce copies of Theodore Dreiser's *Sister Carrie* and *The Genius*, both of which were withdrawn shortly after publication, are items of interest to collectors of modern Americana. There are also a fine set of Lord Byron's works, 7 vols., 12mo, London: 1832-3, in which he usually missing half titles are all present and the standard and only complete edition of Herman Melville's works, 16 vols., 8vo, London, 1922-3 containing his previously unpublished novel *Billy Budd*.

### HARRIS LIBRARY

Exhibition, from October 5  
Sale, October 11

The final portion of the library of the late Henry Otis Harris of Doylestown, Pennsylvania will be sold at the Anderson Galleries on October 11. The most interesting item in the sale will be Coleridge's copy of Charles Tennyson's *Sonnets* with marginal notes in Coleridge's autograph, a most desirable volume of association interest in which are contained one of the most exquisite sonnets of the century with intimate criticisms and appreciations by Coleridge upon almost every poem. Among the art books are *Ancient Streets and Homesteads of England* by Alfred Rimmer, London 1879, with a fore-edge water color view of Tewkesbury on the River Severn and *A History of Miniature Binding* with notes on collectors and collections by J. L. Probert, London 1887, with nine miniatures on ivory by Miss Currie after Sir Joshua Reynolds, a choice example of this art. Among the English items is a complete set of the Aldine Edition of *The British Poets*, 53 Vols., 12 mo, London: Pickering, 1835-53; the first collected and most desirable edition of Lord Macaulay's works, 8 vols., 8vo, London: Longmans, Green and Co., 1866, and a group of Kate Greenaway first editions of which *The Pied Piper* London, 1888 is the first issue of the first edition. An interesting item of Americana is Washington Irving's complete works, 40 vols., 12mo, New York: G. P. Putnam's Sons, 1895-7, the author's autograph edition, one of 500 copies with a page of original manuscript inserted in Vol. 1 of *Alhambra*.

## BOOKS AND MANUSCRIPTS

### ITALIAN SCULPTURE OF THE RENAISSANCE

LUCY J. FREEMAN

Macmillan, \$3.50

Miss Freeman's analysis of the aims and achievements of the Tuscan artists of the Renaissance could scarcely have been considered radical when the work was first published in 1901. Since then so much water had run under the critical causeways that the author has been left rather high and dry in the aesthetic desert of twenty-five years ago. That Miss Freeman is on the side of the academic angels there can be little doubt and what her attitude is towards modern art can be guessed from the following: "the progression toward a satisfactory imitation of the human figure corresponds to an agreeable imagined sensation of growth. . . . There is no care for distortion and primitive art is but a birth and beginning, a promising prelude of what is to come: the Pisano Baptistery doors are to the Ghiberti as 'the quaint, uncinct, prose of 'The Ancient Mariner' is to the vivid, detailed poetry which it accompanies.'" For Ghiberti, Donatello, he della Robbias and della Quercia Miss Freeman has nothing but praise and of them she writes in a clear if sometimes rather florid vein but the chapter on Michelangelo adds little to the literature in this artist. The author appears troubled as to the reactions of the ob-

server who is neither an artist or an anatomist. " . . . there are temperaments who feel Michelangelo's powerful communication of vitality, but who cannot so enjoyably translate it into intimate emotion. They feel the lack of that 'purgation' of emotion, following the display of strong feeling, which to them can alone make spiritually invigorating the excitement of those feelings by art. . . . One cannot help feeling that the author herself finds his later work too 'unexpurgated' to be satisfying and her antipathy to the unconventional is expressed in her approbation of 'the animalism in the abnormal isolation and development of the muscles of the breast and abdomen in the figure of Dawn which lessens the dignity of its meaning.'"

### THE WOODCUT OF TODAY

Edited by Geoffrey Holme  
London: The Studio Ltd.

Contemporary woodcutters are well represented in *The Studio* monograph. The artists are grouped according to nationality under eleven heads, to each of which Mr. Malcolm C. Salaman supplies a commentary. He is catholic in taste if a bit confused in phraseology and our only objection is to detailed and technical descriptions of works which are not illustrated. As always in books of this sort the illustrations speak louder than the text and as there are almost one hundred and fifty, the descriptive matter is of secondary importance. They are not all of the first water, but the book as a whole recommends itself to all who are interested in xylographic (sic) art.

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"HERMES AND THE INFANT DIONYSIUS" By ARTUR B. DAVIES  
Recently purchased by the Cleveland Museum of Art from Marie Sterner.

#### LONDON

Bond Street has not yet got into its stride nor is King Street as it was prior to the vacation. It will not be long, however, before the various galleries are once more engaged in a constant succession of shows. Already one hears rumors of forthcoming exhibitions; the Leicester Gallery will lead off, I understand, with paintings by Baron Rodolphe D'Erlanger, the themes being mostly Tunis and the artist's own house there. The Lefèvre Galleries will commence the autumn with a show of work by the Russian painter Polunin whose style has been called "Neo-Byzantine." The galleries that have always associated themselves with the newest movements in art must at the

present time find it difficult to maintain their reputation, as every year witnesses the adoption of the modern attitude on the part of galleries which were formerly most conservative. It is interesting for the outsider to watch the general change of front,—usually a little tentative at the outset by gaining momentum as it proceeds.

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Among the few galleries that are at present exhibiting is one that is given over to a group that dubs itself "The Pandemonium." Whether this is entirely serious in its aims, is a matter which is being discussed from a variety of angles, and the issue is by no means elucidated by the fact that a charming actress, in no wise connected with the world of art, was chosen to open it. At any rate the show has gained publicity by giving rise to a spirited discussion between the pretty-pretty and the ugly-ugly schools, neither of which will consent to take the other seriously, or to give it importance.

No doubt, too, there will be controversy in regard to the Exhibition of paintings by Augustus John which is fixed for October in a new gallery, named after its owner, Dorothy Warren, who attacks art from all sorts of viewpoints, including interior decoration, scenery for German films and dress design amongst them. It remains to be seen whether the scarlet doors and the curtains from Vanessa Bell's designs will enhance the merits of the exhibits, or clash with them.

\*\*\*

Sir Joseph Duveen, ever indefatigable in generosity, has followed up last year's gift to the Tate Gallery of a gallery for Modern Foreign painting, by an offer to build a further gallery in which to house Modern Foreign Sculpture. The offer has been accepted by the Trustees, a site being allotted behind the present buildings. The whole on completion, will be able to vie in magnitude with any in Europe and, in respect of galleries devoted to modern work, will indeed come second to none. Foreign sculpture is none too well known over here, so that the gift should prove exceptionally valuable.

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The death of Mr. J. D. Milner, Director of the National Portrait Gallery occurred recently. Mr. Milner was curiously fitted for the post, which he occupied after having served for several years in a variety of less exalted positions, since he was as interested in, and as versed in, history and the great figures of history, as in the art of portraiture. Hence his peculiar ability for conducting the affairs of the Gallery on lines likely to serve the ends of the student of history as well as of the student of art. Under his superintendence the Gallery became a more vital thing and it was largely due to his activity that a stimulus was given to legacies and gifts, so that it forged ahead both in regard to scope and size.

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Among the names of those elected to the vacancies in the list of the Trustees to the Tate Gallery, I notice that of Sir Samuel Courtauld, to whose public-spiritedness so much is due. D. Y. Cameron, Muirhead Bone and Charles Sims are retiring and their places are to be filled by Professor Rothenstein, Glyn Philpot and Walter Russell, all an excellent choice. For although all are interested in the more modern aspects of painting, none belongs altogether to the extremists, a party which perhaps has of late proved a trifle too much in the ascendant and thereby greatly disgruntled the more timid contingent.—L. G. S.

#### SPAIN

Following the example of Toledo, Vich, etc., the cathedral of Burgo de Osma, in the Province of Soria, is the latest to have founded a Museum, in which antiquities, books, and works of art from the diocese have been collected and are exhibited. This venerable and languid old town was at one time the principal city in Spain; in the middle ages, when Toledo was only an unimportant fortress in the hands of the Moors, Burgo de Osma took a leading part in the history of that period, and its bishops often exercised the hegemony over the various kings, nobles, and prelates that at the time constituted independent Spain. The unexpected wealth of this young museum is therefore not altogether surprising, and there is a promise of notable accessions accruing in due course. The catalogue of MMS has just been issued, and includes 223 codices from the 11th to the 15th centuries, and several Visigothic fragments, hitherto unknown. Notable among the illuminated MSS is the Beatus, signed and dated 1086, with text and illustrations complete and in excellent preservation, and a 14th century Bible with very fine miniatures. There are also many Incunabula of great rarity, mostly of the classics, such as Plinius' *Natural History*, printed on vellum in 1470 and profusely illustrated; a beautiful copy of Livy's *Decades*, with miniatures of the greatest delicacy; St. Thomas' *Summa*, also of great beauty, and a *Breviarum Romanum cum proprio Oxomendi*, with 2,368 capitals in gold and colors. There are also several books printed in Burgo de Osma itself, where one of the first printing presses in Europe was set up, viz. in 1450. Second only to the library is the collection of textiles, which includes a unique specimen of 11th century weave, full of Arabic inscriptions, and a numerous selection of brocades and velvets, as well as embroideries and vestments.

\*\*\*

Near Lugo lies the small village of Santa Eulalia de Boveda, and it has been discovered that the present parochial church was built over the site of a Romanesque chapel of the 12th century, which had eventually become buried. A thorough investigation has brought to light some important mural paintings, and Professor Elias Segura has arrived on the spot, sent by the Minister of Fine Arts, to obtain copies of these paintings, which are the only ones found in such a westerly part of the country.

\*\*\*

New and important discoveries have been made by the Provincial Monuments Committee in the excavations carried out near Cadix, in a place named Los Corrales, once the site of a Roman settlement. Besides numerous burial and cinerary urns, there has been found a copper slab of the time of Balbus, with incised tunny fish and dolphins; a marble altar, and numerous amphorae, paterae, votive lamps and sacrificial vessels. Of great interest is an ivory carving of two Cupids, male and female. The work is proceeding methodically in view of the importance of the discoveries so far made.

\*\*\*

The whole Province of Burgos is up in arms against the reported sale of a 12th century chapel situated in the village of Tejada. This chapel being private property, it has been acquired for shipment abroad, and the Minister of Fine Arts has been urged to exercise the right of preemption, and thus avoid the demolition of this chapel, considered the most perfect specimen of Romanesque art in the province.

\*\*\*

An important addition has just been made to the collection of primitive pictures of the Archaeological Museum of Barcelona. It consists of the six existing panels of the altarpiece painted in the 15th century by Jaime Huguet for the guild of tanners. The altar was dedicated to St. Augustine, and the panels represent scenes of the life of the saint. They have been purchased with the aid of a loan of 400,000 pesetas (\$75,000) made by the Provincial Savings Bank.

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During some alterations in the house of Señor Cortina Atienza in Ronda, province of Malaga, an Arab mosque has been discovered. Experts place its construction at a period preceding that of the Alhambra. The portions so far uncovered include four horseshoe arches of exquisite design, and wonderful decoration on the walls. The Minister of Fine Arts and the architect of the Alhambra have arrived on the spot in order to decide on the preservation of this unique specimen of Arab art.—E. T.

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# BERLIN

It is noteworthy and significant that in Berlin an art dealers' center has lately been crystallizing in the very core of the city, among the throng and bustle of speedy traffic and business. For some time past art dealers proved to have a certain predilection for Bellevue and Victoria street, but now this preference of two or three has developed into a general move towards this quarter, with the effect that Berliners are able to see and enjoy during a visit within this limited section of the town, the art of all nations and epochs. It is expected that the possibility for the public to see and enjoy diverse art so easily and without strain, will increase the general interest, deepen the understanding and canalize a part of the purchasing power into the domain of art. Among art dealers themselves this close proximity will no doubt act as a considerable stimulus.

An exhibition such as has been arranged by the Paul Bottenwieser gallery of Italian paintings from the 14th-16th Century is a splendid example of the high rank of connoisseurship and of the assiduous search for exceptionally fine paintings among German art dealers. New York will soon have the privilege of seeing this remarkable collection, which contains quite a number of very important paintings. A gem, and outstanding even in this choice assembly, is a small but exquisite work by Giovanni di Paolo, of Siena. The Virgin is represented with the Infant Christ on her lap and two angels on her right side. The delicate and unstained beauty of the colors, exquisitely blended and set off from the golden background, is quite as remarkable as the purity and tenderness in the expression of the Madonna's features and her adoring gesture towards the Child. There is music in the curve with which the veil reposes on her head and falls down on her shoulders. Very interesting is also a "Madonna and Child," by Jacobello del Fiore, formerly in the Wallraff-Richartz museum in Cologne, mentioned in Venturi's publications and attributed to this painter by Berenson and Gronau. A remarkable work by Andrea Vanni appears to be related in style to the artist's tryptic in the Clark collection, New York. Benozzo Gozzoli is also well represented by a "St. Jerome" in a landscape, a painting revealing the influence of his master, Fra Angelico. Works by Lorenzo Monaco, Sano di Pietro, Ant. Vivarini, are further assets among the collection of early Italian paintings. In another room there is to be found a striking portrait of a young man in black, vivid in expression and splendidly preserved. The name of Andrea del Santo has been mentioned in connection with this representative canvas. Parmegianino is represented by a portrait tuned on black and gray, Bonifacio Veronese with a "Madonna and Child" in a landscape, suggestive of Titian. The magnificence of Renaissance portraiture is revealed in Paris Bordone's likeness of a Venetian lady in red attire and likewise by Tintoretto's portrait of a cardinal. This recital gives just a hint of the beauty of the collection which, in fact, contains many more items worthy of mention.

To exemplify the diversity of attractions in Bellevue Street, I would like to point to the splendidly arranged gallery of Dr. Burchardt and Co., just thrown open, devoted to East Asiatic art and specializing in early sculptures and

bronzes. Several dating from 200 and 300 B. C., are exquisite in form and design and display superior workmanship. A stone figure from Cambodia of about 600 A. D. is splendidly modelled and proportioned and impresses through its solemn and momentous greatness. A select choice of ceramics, of animal sculptures in diverse materials—a large horse from the Tang period being especially noteworthy—fill the glass cases and are effectively displayed in the tastefully arranged rooms. Dr. Burchardt is at present on his way to China and expects to bring home a collection of beautiful and important objects.

In their new and beautiful home the Thannhauser gallery of Munich and Lucerne have assembled many a rare and exquisite example of French and German painting from the 19th and 20th Century. The large centre hall with top light is splendidly suited for exhibition purposes. Many fine works by Renoir, Monet and Picasso are here on display. A charming landscape by Sisley clings to the memory, as well as pastels and drawings by Degas, paintings by Vlaminck and Pissaro. Leibl, Corinth and Liebermann represent German art most effectively. Plastic works in bronze by Renoir, Degas and Daumier are interesting examples of these painters' attempts in the line of sculpture. The Thannhauser gallery is distinguished both by beauty and refinement of the interior decoration and the superior quality of the objects represented.

The Perls gallery, which two years ago opened new exhibition rooms at Bellevuestrasse, is well known for having devoted itself to the assembling of French paintings of the 19th Century, of which quite a number of very interesting examples are on display. Lately the gallery has been lucky in acquiring several most precious paintings from the Middle Ages, among which a "Visitation of our Lady" by the "Master of the Life of the Virgin," is exceptionally fine. Also a portrait by the master of St. Gudule, similar, but rather finer than that in the National gallery is noteworthy.

There is always a chance of finding a select choice of beautiful objects at the Mathiesen gallery, which occupies new and excellent rooms at Bellevuestrasse. Both modern and old art is well represented, the portrait of an elderly lady, by Frans Hals, is a splendid piece of painting, bold and vigorous in its treatment. A lifesize figure painting by Manet shows admirable skill and an exquisite taste in the blending of colors. The peaceful and serene atmosphere of the Dutch paysage is well caught in a landscape by Koninck. Two beautiful portraits by Courbet and a view of castle Chillon by the same artist attract considerable attention. However, the greatest treasure among these and many other objects is no doubt a tryptic by Sassetta, splendidly preserved and exquisitely rich and vigorous in colors and tints. Perfect balance of composition, purity of design and power of individual conception give this painting exceptional value. Rarely has such a fine example of Italian primitive painting been on the market.

A number of paintings selected with discriminating knowledge and finest connoisseurship are assembled at the Van Diemen gallery, which, in New York, is located at 21 East 57th Street. One is not guilty of the slightest exaggeration in asserting that the "Madonna and

Child," of Westfalian origin dated 1410, is among the most important early German paintings that have come to light for a long time. This splendid preservation of this canvas is especially noteworthy. The colors are bright and luminous, the unalloyed beauty and naiveté of the representation are strongly suggestive. Another painting which is apt to attract unusual interest is by Van Dyck and is the companion piece to the famous painting in the Pinakothek in Munich, entitled "The Battle at Martin d'Eglise." The newly discovered painting is a valuable addition to Van Dyck's oeuvre and corresponds in its measurements exactly with the one in Munich. Research has ascertained that in both canvases the painter Snuyders cooperated with Van Dyck. Dr. von Bode declares this painting to be an especially important work by the master. The gallery possesses further a number of exceedingly fine Dutch and Italian paintings.

Paul Graupe, the well-known antiquarian firm, is moving to new quarters at Tiergartenstrasse (close to Victoria- and Bellevuestrasse), which will provide the necessary accommodations for a very promising winter program. A description in detail of the arrangement will be given at the opening of the gallery, yet to give an idea of the enterprise and activity of the firm, I would like to mention the fact that the complete library of Princess Leuchtenberg, wife of Eugen Beauharnais, will be on display. This collection, known as "Malmaison" library, comprises 2500 volumes of literature, history, memoirs and letters in the original bindings. An exhibition of 500 incunabula, partly in Gothic bindings, from famous printing offices has also been put on view. A stock of valuable and interesting books, first editions, rarissima, offers a unique opportunity for the collector and amateur. Added to this will be a choice collection of old and modern prints, color-plates ("Cries of London" in excellent specimen), and drawings. A series of very interesting auctions will be held during the winter season, including, besides books and prints, antiquities, paintings and objets d'art. The latter enterprise will be held in cooperation with Hermann Ball, the well known firm specializing in antique furniture and precious objects for interior decoration, which has its exhibition rooms in the same building.

Edgar Worch, formerly Unter den Linden, also followed the general move for the art dealers' center and settled at Tiergartenstrasse 2. The representative rooms have been arranged with great refinement and skill and furnish a splendid frame for a great number of first class objects. Sculptures, ceramics, porcelains from China are shown in settings which enhance their beauty. Art and crafts objects of European origin (French furniture, tapestries, carpets, etc.) are included. The Haberstock gallery can boast of having, so to say, initiated and discovered the suitability of Bellevuestrasse for the art trade. The firm was among the first to be located here and has enjoyed for these many years past an enviable reputation for the high quality of the paintings that have been sold through its agency. A beautiful portrait

(Continued on page 10)

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**BERLIN**

(Continued from page 9)

by Pontormo, a genre scene by van Loo, a painting by Ochtervelt are among the present assets of the gallery.

\* \* \*

The rooms of the I. and S. Goldschmidt and Max Heilbronner galleries at Victoriastrasse, the opening of which created such a sensation last spring, have at this occasion been amply described. It suffices to say that these splendid interiors are adequately adorned with fine paintings and *objets d'art*, furniture, porcelain, Limoges, etc.

\* \* \*

Paul Cassirer, one of the first to settle years ago at Victoriastrasse, has just acquired an exceedingly valuable painting attributed by Dr. Friedländer to Gerard David, which so far had been hidden in the monastery of St. Florian in Upper Austria. A "Crucifixion" is the subject of this very important early work by the great master.

\* \* \*

Mr. Leo Blumenreich, whose fine connoisseurship has been accomplished under the guidance of Dr. Friedländer, has been especially successful in the field of primitive painting. But lately Mr. Blumenreich was lucky in discovering a splendid triptych by Orcagna. His firm is among the most prominent of this town.

\* \* \*

The first week of November will see in Berlin the reassembling of important sales by auction. Hollstein and Puppel disperse on November 7-9, a collection, coming from a Hungarian castle, of French prints of the 18th Century (Dumaineau, Bonnet, etc.), and prints by Dürer, Rembrandt and Ostade. A Belgian private collection contains drawings by the old masters, French 19th Century illustrated books and prints. An auction of duplicates of a German museum, lithographs and incunabula will follow.

\* \* \*

Lepke's auction house is preparing the dispersal of the private collection of Dr. Kranz of Vienna (catalogue 1986, in course of preparation), containing as a feature piece a triptych by Raffaellino del Garbo. The painting is in an excellent state of preservation and impresses us by its pureness of design and grandeur of composition. Valuable Italian and German Renaissance furniture, French objects of interior decoration from the 18th Century, Bronzes, Rhodofayences and carpets are of outstanding quality and great importance. The collection of Frau A. Goldschmidt of Vienna contains petit-points and Aubusson settings, French and Belgian tapestries of the 16th and 17th Centuries, Persian rugs and embroideries of great beauty.

\* \* \*

The coming to light of a painting by Vermeer, the property of Colonel Wright,

has caused a mild sensation in Berlin. The canvas which is exhibited as a loan gift at the Kaiser Friedrich museum, displays in the luminous and delicate treatment of features and hair of a young woman the unmistakable mastery of Vermeer's brush. It is rumored that the painting has been acquired by Duveen Brothers.

\* \* \*

On October 18th, Paul Cassirer and Huga Helbing will sell, at auction, the Pearson collection of Paris, consisting in French paintings of the 17th-19th Century.—F. T.

**PHILADELPHIA**

An exhibition of particular interest to illustrators is to be shown at the Philadelphia Sketch Club, probably opening on October 3rd. It will consist of work by F. H. Taylor, chiefly black and white examples with a scattering of some of his color sketches.

The Philadelphia Art Alliance has scheduled for October a novelty in the form of a collection of silhouettes by an Italian artist, Signor Mochi, whose accomplishments in this rather unusual medium are decorative designs of very elaborate pattern. The Art Club opens its series of fall exhibitions on October 8th with a group of paintings by George Gibbs, Walter E. Baum, Harry G. Berman and Antonio P. Martino.

The water color show and the annual display of miniatures by the Pennsylvania Society of Miniature Painters at the Pennsylvania Academy of the Fine Arts do not open until November.

\* \* \*

A most unusual exhibition at Memorial Hall consists of a beautiful collection of ancient vestments, heavy with gold and silver embroidery, from venerable Catholic churches in Mexico, which have been sent out of that country in order to save them from confiscation by the Mexican Government.

As the utmost secrecy had to be maintained in bringing the vestments out of Mexico, and also because if the exact place of their origin were made public the priests who own them might be punished for circumventing the Mexican Government, Director Kimball said that the name and location of the church from which they were taken cannot be given out.

"In fact," he said, "we ourselves do not know what churches in Mexico the vestments came from. We were approached recently by a resident of Mexico traveling in this country, who explained that they would be very glad if we would shelter the collection as a loan exhibit. How long we will be able to keep them I do not know. As they are irreplaceable examples of magnificent vestments of the seventeenth, eighteenth and early nineteenth centuries, I doubt whether the Mexican Catholics will chance taking them back to their own

country until peaceful and friendly relations between the Church and the State are again established."

The vestments include in all 50 pieces, there being a number of exceptionally beautiful copes, chasubles, stoles, maniples and dalmatics. All are heavily embroidered with gold and silver and rich with many colors.

**WASHINGTON**

The first regular exhibition of the season at the Division of Graphic Arts, U. S. National Museum, opened in the Smithsonian Building, October 3rd, and continue for four weeks. This exhibit will consist of 35 lithographs in color and black and white by contemporary English artists who are members of the California Print Makers Society of California. It is through the courtesy of this society that the prints are shown. The artists whose work is included are L. Blatherwick, Mr. John Copley, Mrs. John Copley (Ethel Gabain), A. S. Hartick, Elsie Henderson, Margarite Janes, Stella Lawrenson, W. P. Robins, and Louis Thomson.

The series of exhibitions which will be held in the Division of Graphic Arts during the season of 1927-1928 are as follows:

October 3rd to 29th—English Lithographs.

October 31st to November 26th—Etchings by Richard E. Bishop, Roland Clark and Eric G. Scott.

November 28th to December 31st—Wood-block-prints-in-color by Mr. and Mrs. Harold Haven Brown.

January 3rd to 28th—Wood-block-prints-in-color by Frances Gearhart. Etchings-in-color by May Gearhart.

January 30th to February 25th—Etchings by Armin Hanson.

February 27th to March 24th—Etchings by Charles W. Dahlgreen.

March 26th to April 21st—Wood-block-prints-in-color by Walter J. Phillips.

April 23rd to May 19th—Etchings by Diana Thorne.

**ST. LOUIS**

What America is doing today in the way of painting may be seen at the City Art Museum in the twenty-second annual exhibition of paintings by American artists, now current.

Varied tendencies, ranging from older schools to the Russian and cubistic influence in landscape, are evident. Although not a great deal of the wildly modernistic art is in the exhibit, a majority of the paintings show the restlessness and the searching for a new philosophy, a new interpretation, typical of the age.

**INDIANAPOLIS**

The thirty paintings that are hanging in the large east gallery of the Herron art institute were selected by Mrs. Melville F. Johnston, director of the Art Association of Richmond, as representative of the collection of sixty pictures that are owned by the association. Miss Anna Hasselman, curator of the Herron museum, said that the collection included many of the choice paintings, among them the two Chase paintings of still life, the large Charles W. Hawthorne canvas, "Provincetown Fishermen," the portrait of Mrs. Addison Harris by Cecilia Beaux, Henry Golden Dearth's "Black Hat" and others.

With reference to the exchange of exhibits, Mrs. Johnston said, "As far as I know, this is the first time that two museums have exchanged work in such large numbers. We regard it as a very happy event that our pictures may be seen by a larger state audience and that we here may have the benefit of a more intimate acquaintance with the Herron paintings."

Various schools are represented and there are consequent differences in handling. In the list of twenty-eight artists twelve or more are Hoosiers, two of whom, J. E. Bundy and Robert W. Grafton, are represented with two pictures each. It is of interest, also, to know that, aside from the Indiana artists the well-known Americans are, with one or two exceptions, those who are not represented in the Herron's permanent collection, such as Ben Foster, Leonard Ochtman, F. Luis Mora, F. U. Dumond, Gordon Grant and others.

Indiana artists represented in addition to those whose work has been mentioned are Winifred Adams, J. Ottis Adams, Randolph Coats, T. C. Steele and William Forsyth.

**CALIFORNIA**

Twenty canvases by Helen Forbes are being shown at the San Diego museum. They are her Mexican paintings exhibited recently at the Club Beaux Arts. During November they will be on display at the Los Angeles museum.

\* \* \*

Miss Margaret Rogers, Miss Cor de Gavere and Mrs. Leonora Naylor Penniman are holding an exhibition of their paintings at the Stanford Gallery, October 2nd to 16th.

\* \* \*

Sculptures and drawings by six San Francisco artists are on exhibition at the East-West Gallery of Fine Arts, 609 Sutter Street, San Francisco. Those exhibiting are Magnus A. Arnason, Ruth Cravath, Parker L. Hall, Enid Foster, Jacques Schnier and Ward Montague.

**CLEVELAND**

The "Little Gallery" on the fifth floor of the Lindner store, 1331 Euclid Avenue, is more than filled with water colors painted last summer at Gloucester, Mass., by Antimo Beneduce, talented young artist of this city. About thirty pictures occupy all the space available and more than as many more are in reserve.

\* \* \*

Two rooms of the Gage Galleries, 2258 Euclid Avenue, are filled this week with oil paintings, water colors, prints, bronzes and drawings from the Kraushaar Art Galleries, New York. It is predominantly a "modernist" collection, but the range is very wide. Redon, Manet, LeSidenauer, Tack, Gifford Beal, Luks and other strong men are well represented.

One superb series of eight etchings of Venice, by James McBey, ought not to be overlooked by any visitor who cares at all for pictures in black and white, and there are two marvelous drypoints of Stockholm, beautiful capital of Sweden, by Muirhead Bone, eminent British artist. Their accuracy and infinite painstaking must be seen to be rightly valued.

Strong bronzes by Barye, Mahonri Young, Bourdelle and other artists of proved ability compete with the paintings and the prints for attention and favor.

**CINCINNATI**

The Traxel Gallery opens the autumn art season of 1927 with a distinguished group of etchings by Ernest Roth, of New York.

\* \* \*

On October 3rd to 25th, inclusive, the Closson Galleries will show an exhibition which comes from the Grand Central Galleries of New York. This exhibition promises to be one of the very fine shows of the year and will embrace pictures from such men as John F. Carlson, Edward Volert, Paul Dougherty, E. Irving Couse, Ben Foster, Albert Groll, Gardner Simmons, Frederick J. Waugh, H. Bolton Jones, Charles H. Davis, Carl Lawless, Hobart Nichols, Henry W. Parton, Chancey F. Ryder, Harry A. Vincent, Paul King and the work of two women, Dorothy Ochtman and Mary Gray. These are all American painters.

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## BOSTON

A splendid collection of etchings and dry points by 12 artists, 10 of whom are living, constitutes the opening exhibition of the season at the Casson galleries, Boston. The artists represented all are Englishmen: Edmund Blampied, Louis Rosenberg, James McBey, F. L. Griggs, Samuel Palmer, Anders Zorn, G. L. Brockhurst, Arthur Briscoe, Joseph Gray, Muirhead Bone, Francis Dodd and F. Seymour Haden. A collection of oil paintings by Harry Hoffman, William J. Kaula, Robert Nichols, Chauncy Ryder, H. Dudley Murphy, Arthur Spear, Irving Coussé and Stanley Woodward.

\* \* \*

Mrs. Exene Meyersham of Providence is holding an exhibition of her flower paintings at the Robert C. Vose galleries in Boston from October 3rd to 15th. Mrs. Meyersham, a Western artist now living in Providence, also does portraits and has exhibited some of her work at the Providence Art Club, of which she is a member.

\* \* \*

The re-opening of the Guild of Boston Artists, No. 162 Newbury Street, occurred September 6th. The two galleries are well hung with works by active members. The series of "one man shows" will open November 1st. The Boston Art Club's "Members' Show" continues until November 1st.

## CHICAGO

There is an interesting exhibition of paintings by Irving Manoir at the Marshall Field gallery. A number of different effects are found here. There is the exquisite little "Yumuri Valley, Cuba"; the lovely olive white landscape of trees and level ground in "First Snow"; the hard, sugar cone, definite shapes of interlocking mountains, "Sierra Forms"; the decorative, beautifully planned and spaced, "In Cuban Waters," the inexpressibly lovely and somnolent, buried in blossoms, dreaming in the sun, "San Juan Capistrano," and, in severe contrast, the strikingly impressionistic, "Sleeping Monarchs."

\* \* \*

The new exhibition at the Chicago galleries, consists of work by James McBurney and Alexis Fournier. The exhibit will run until October 15th.

## PROVIDENCE

The Providence art season is now opening with exhibitions at the Rhode Island School of Design and the Providence Art Club. Three men who can justly be considered the present deans of Rhode Island painters—Sidney Burleigh, Frank Mathewson and Stacy Tolman are to have an exhibit of their work.

## BOSTON MUSEUM PUBLISHES REISNER'S LATEST FINDS

### Important Excavations in Tomb of Meresankh Reported in Bulletin

The Boston Museum of Fine Arts Bulletin for October, prints the following report by Dr. G. A. Reisner.

During the past winter the Harvard-Boston Expedition has continued the excavation of the Cheops family cemetery at Giza, where they found the secret tomb of Queen Hetep-heres, the wife of Sneferu and the mother of Cheops. Six large mastabas have been exposed, together with the intervening streets and the surrounding later mastabas of small size. The five rows of large mastabas seen in the northern part of the cemetery were followed southward, but the southern tombs were manifestly later in date of construction. On the very last day of the season the gangs were clearing the eastern face of the third mastaba in the fifth row from the west, when a doorway was unexpectedly revealed in the rock under the eastern wall of this mastaba. Later we found that two stairways led down from the floor of the street to the level of the doorway, which was about two meters below. Above the doorway were inscribed the titles of a princess and queen named Meresankh. As soon as the debris in the doorway was photographed we cleared away enough of the sand at the top to crawl in; and getting our heads, one at a time, just inside the doorway, we saw a rock-cut offering chapel consisting of three rooms. The entrance to the main room was blocked by a cone of sand and stone, on the top of which we were lying. Our eyes were first startled by the vivid colors of the reliefs and inscriptions around the northern part of this large chamber. None of us had ever seen anything like it. Then gradually in the obscurity of the two adjoining rooms statues and statuettes became visible, and finally a great square pit yawning in the floor of the inner room on the west. There were sixteen figures cut in the rock and four inserted in a niche in the south wall. An electric lamp of 1000 c. p. was brought in from the plant beside the tomb of Queen Hetep-heres I, and the place was photographed from the doorway and from the inside looking towards the heap of sand around the doorway.

All arrangements had been made to cease work that afternoon, but we kept on a small gang to remove the debris from the doorway and the chamber. This was on April 23, and it was May 4 before we

were able to examine the cleared chamber at leisure. Our interest was from the beginning focused on the representations of the family of Queen Meresankh,—her father, her mother, and her children. Her father is pictured as a rather fat and coarse old man, but he bears the name Prince Ka-wa'ab and is undoubtedly the eldest son of Cheops, whose tomb was excavated in 1924 (the northernmost of the western row of mastabas in this cemetery). The mother is described as Queen Hetep-heres, "the daughter of the King of Upper and Lower Egypt, Cheops." She also was known from the tomb of Ankh-ha-ef and from an inscription in that of the steward Khemten. She is Hetepheres II, the granddaughter of the elder Hetep-heres of the secret tomb, and is represented in two of the reliefs and in at least one of the statues. In all three cases she takes precedence of her daughter Meresankh. In the row of ten female statues cut in the northern wall of the inner chamber on the north, Hetep-heres II is on the right while the youngest daughter of Meresankh is on the left. In a scene on the east wall of the main chamber Hetep-heres and Meresankh are shown standing on a reed boat pulling papyrus flowers in a swamp, and Hetep-heres, clad in a long white tunic of the usual type, stands in front with her back to Meresankh, who wears a bandalette around her black hair and a blue head net over a white garment. In this scene and in the statue, Hetep-heres II has the black lappet-wig, the traditional headdress of divine beings and of the great queens of Dynasty IV. On the west wall, Hetep-heres again stands in front of Meresankh, who in turn is followed by her eldest son and other children. Here Meresankh has short black hair as in the other scene but without the bandalette, and she wears a leopard skin over her white dress. Her mother, Hetep-heres II, however, has a white dress with very peculiar high pointed shoulders rising to the level of her ears, and her short hair is painted a bright yellow with fine red horizontal lines. It seems clear that this lady was blonde or

(Continued on page 12)

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## Report of Reisner's Excavations Published

(Continued from page 11)

red-haired, the first of either type to be recorded among the black-haired people of the Pyramid Age. The explicit statement on the east wall that Hetep-heres II was a daughter of Cheops excludes the possibility that she was an imported foreigner; but, of course, she may have had foreign blood from her mother whom we do not know, or from some more remote ancestress. Her mother may have been a fair-haired Libyan from the western desert.

This fair-haired daughter of Cheops appears to have had three husbands at different times,—(1) Prince Ka-wa'ab, her brother, the father of Meresankh, (2) a king of Egypt from whom she derived her titles of queen, and (3) Ankh-ha-ef, one of the greatest of the nobles of Dynasty IV. The royal husband could only have been one of her two brothers, Rade-ef or Chephren. The estates of Meresankh mentioned on the east wall were derived from Cheops, except one which bore the name of Rade-ef, and consequently I consider it probable that the royal husband of Hetep-heres II was King Rade-ef. We know that Hetep-heres bore children to Ka-wa'ab and to Ankh-ha-ef, but we have no evidence as to Rade-ef. The tomb of Ka-wa'ab has a deep burial shaft for the wife; but the burial chamber was unfinished and had never been used. The tomb of Ankh-ha-ef is the largest mastaba in the whole pyramid field and contained a figure of Hetep-heres among its reliefs; but it has only one chapel and one burial shaft, both of which belonged to the husband. Thus Hetep-heres was not buried in the tomb of either of these two men. She outlived them all and had a separate mastaba built for herself, apparently in the reign of Chephren. This is the mastaba under the northern part of which the rock-cut tomb of Meresankh has been intruded. The offering chapel of the mastaba itself has been destroyed, but we found on the backs of three of the casing blocks dated inscriptions in red paint giving the name of "Hetep-heres." The burial shaft of Hetep-heres II has not yet been found, but we shall no doubt discover it as soon as operations are resumed.

On the west wall of the main chamber, in the scene with the yellow-haired Hetep-heres and Meresankh with the leopard skin, the eldest son of Meresankh is pictured and named "King's son of his body, Nebemakhet." The tomb of this prince

was found by Lepsius in 1842-1843 and published in the *Denkmaeler* under the number "Giza 86." It is a rock-cut tomb with two chambers excavated in the face of the cliff southeast of the Chephren pyramid. In that tomb our Queen Meresankh, the mother of Prince Nebemakhet, is represented together with his sister Shepset-kauw, his brother Duwanera, and his wife Nubhetep. Lepsius also notes another tomb of Nebemakhet which that prince began in the cliff west of the Chephren pyramid ("Giza 12"), but abandoned for the eastern tomb ("Giza 86"). In our newly discovered tomb five children of Queen Meresankh are shown in the same scene with Nebemakhet, but only one of these is named, a small boy labeled Khenterka without any title. Among the other figures, one of the daughters is no doubt the Princess Shepset-kauw of the Nebemakhet tomb and one of the sons her younger brother, Duwanera.

The original decoration of the tomb was never finished, and after the work had been stopped various additions were made, probably by the funerary priests. The inner room on the north has ten statues of women cut in a wide niche which takes nearly the whole length of the wall. The first figure on the right, and probably the first three, represent Hetep-heres II; the next four, Meresankh; and the last three, daughters of Meresankh. The only inscription is an offering formula across the top, which gives the name of Meresankh alone. The other walls of this room were never decorated and show the chisel marks of the stone-cutters. There have been no additions made in this room. The ten rock-cut statues are part of the original decoration, as are also the four similar statues of women in the western wall of the western room. The latter are in two pairs, representing in each case Hetep-heres II and Meresankh (or alternately only Meresankh). The remaining figures are six statuettes of males, which are cut or inserted in the southern wall of the main room, below the base-line of the original reliefs, and are clearly later additions. All six show males sitting on their feet in the attitude of scribes, and I would identify them as figures of the funerary priests. The chief funerary priest was Khementen, who is represented on the left-hand door-jamb of the outer doorway reading a papyrus before Meresankh and on the west wall of the main room just south of the only false door in this room. His tomb at the southwestern corner of the Cheops pyramid was excavated by us in 1915 and contains a well-known inscription stating that Khementen was the steward of Ka-wa'ab and Hetep-heres, whom we now know as the parents of Meresankh. The family steward appears here quite naturally as the funerary priest of a member of the family. As chief funerary priest he seems to have been succeeded by his son, Khementen-the-Younger, who is shown in an added scene on the back of the pillar in the doorway from the main to the western room. No inscriptions are preserved on the statuettes

of the scribes, but I would identify the figure on the west with Khementen, the next with Khementen-the-Younger, and the group of four, which is inserted, not cut in the rock, with the children of Khementen-the-Younger, the heirs of the chief priesthood.

The original reliefs in the main room have been worked in a coating of white plaster and vividly painted, while the greater part of the inscriptions were incised and painted in equally bright colors. In the western inner room the walls were never finished and several stages are preserved of the technical process of preparing the reliefs. On that part of the eastern wall of this inner room which is north of the doorway from the main room, the rock wall has been smoothed and covered with a thin coating of pinkish plaster. On the surface of the plaster the design for the scene is drawn in fine black lines. On the south wall the process has been carried a stage further. The background around the black design has been cut away by chiselling both the plaster and the rock and the inscriptions have been incised. The next step was the white plaster modelling of the details, as seen in the unpainted reliefs on the north wall; and finally on the white plaster the design was redrawn in red lines and colored as in the main room. This technical process is well known from other tombs at Giza and is one of the cheaper methods. All the great mastabas of the children of Cheops have true reliefs cut wholly in fine white limestone; but the true relief process occurs in many qualities. On the back of the pillar which stands in the doorway from the main to the western chamber (i. e., on the eastern side of the western chamber) is a scene in a poor quality of true stone-cut relief, which shows the chief funerary priest, Khementen-the-Younger, reading a papyrus before Meresankh. The position of the scene, the technique of the relief, and the fact that Khementen-the-Younger could not have been "chief funerary priest" in the life-time of his father, all prove that this scene is among the later insertions, made probably after the death of the elder Khementen.

With the fact thus established that the funerary priesthood was continued through three generations in a family which owed its fortunes to Cheops and his children, and that additions were made to the decorations of the tomb after the burial of the queen, it is possible to consider two persons represented on the wall who have not yet been mentioned. These are the figures of two little royal princes painted on the front sides of the two pillars in the wide opening between the main and the northern chambers. On each of the spaces on the pillars stands a figure in relief of Meresankh with incised inscriptions giving her titles as princess and queen, all painted in brilliant colors. On the left-hand pillar the figure of a small child has been painted as if standing behind the feet of the queen with his head turned back towards her and his finger to his lips. His name and titles are also painted on, not incised, and red,—"the king's son of his body, Neweserra-ankh." On the right-hand pillar a similar figure, but with face forward and hands hanging, bears the inscription,—"the king's son of his body, Duwara." Both these figures with their inscriptions appear to have been painted in subsequent to the original decoration of the tomb. Neweserra was the sixth king of Dynasty V. A name like Neweserra-ankh, in which a king's name is combined with other words, when it is applied to an ordinary person proves only that the person in question was born in or after the reign of the king whose name is used. But a "king's son of his body"

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# Report of Reisner's Excavations Published

(Continued from page 12)

named Neweserra-ankh may reasonably be supposed to be a son of King Neweserra himself. Whether Neweserra-ankh was a son of Neweserra or of some later king, considering the relationships of the people pictured in this tomb and the ordinary length of the bearing period of women, the admission of these two small princes as children of Queen Meresankh would strain the human possibilities to the breaking point. I therefore suggest that they were grandchildren (or great-grandchildren) of Meresankh painted in later to establish some claim to family estates or titles.

A very unusual, if not unique, feature of the tomb of Queen Meresankh is provided by two inscriptions, one on each side of the outer doorway, which give the date of the death of the queen and the date of her funeral. On the front of the right door-jamb a vertical line of hieroglyphics reads,—"The king's daughter, Meresankh; year 1, month 1 of the third season, day 21: her ka was at rest and she proceeded to the *wa'abet* (place of embalment)." On the left a similar line reads,—"The king's wife, Meresankh; year 2, month 2 of the second season, day 18; she proceeded to her beautiful tomb." Thus 272 days (nine months and two days) elapsed between the death of the queen and her burial in the tomb. This is a much longer period than could have been required by the embalment, and it is possible that the tomb itself was prepared during the time. Unfortunately the name is not given of the king to whose reign these dates refer.

Nowhere in the tomb is any mention of the name of the king to whom Meresankh was married. She was a grandchild of Cheops and therefore of the same relative generation as her cousin Mycerinus, son of Chephren, who was a brother of her parents. She probably came to a marriageable age in the reign of Chephren. She bore at least three children to her royal husband and perhaps all six who are indicated in her tomb. The mastaba of the fair-haired Hetep-heres II, her mother, was in course of construction in the thirteenth year of Chephren, and her own tomb was intruded in the rock under that mastaba at a later date. The inscription on the red granite sarcophagus (see below) indicates that Hetep-heres II outlived her daughter Meresankh, while the bones in the sarcophagus are those of a small adult female about fifty years old. The names of the funerary estates in the tomb of Meresankh prove that one was inherited from Radedef and the rest from Cheops, while those in the tomb of Nebemakhet were from the estates of Cheops and Chephren. This latter fact does not help, as Nebemakhet may have inherited the Chephren estates either as a son or a grandson of Chephren. Taking all these facts into consideration, Meresankh (who was the third queen of that name) could have been married to only one of two kings,—Chephren, her uncle, or Mycerinus, her cousin. I consider that the balance of probability is that Meresankh, the daughter of the greatest aristocrats of the age, would have been married to Mycerinus rather than to the older Chephren.

The tomb in which she was buried is very similar in plan and decoration to the tomb of Prince Khuwnera, son of Mycerinus and another queen (Khamerernebti II): and that tomb was made after the construction of the pyramid and the temples of Mycerinus. The date of the death of Meresankh given on the door-jamb was therefore in all probability the first year of Shepseskaf or one of his immediate successors (perhaps Weserkaf of Dynasty V). The fair-haired Hetep-heres may well have lived from the reign of Cheops to that of Shepseskaf or even Weserkaf.

The following list will give an idea of the relationships now revealed of the royal personages descended from our elder queen, Hetep-heres I:—

1. \*Hetep-heres I, daughter of HUNI (last king of Dynasty III), queen of SNEFERUW (first king of Dynasty IV), mother of Cheops: buried in unidentified tomb at Dashûr and reburied in secret tomb at Giza.
2. King CHEOPS, son of Hetep-heres I and Sneferuw: First Pyramid at Giza. His queens—the ladies of the small pyramids, \*G I-a, \*G I-b, \*Henutsen, \*Nefertkauw, and Sedyt(?). His children—†\*Kawa'ab, RADEDEF, CHEPHREN, \*Hordedef, \*Knum-ba-ef, \*Meresankh II, !\*Hetep-heres II, \*Khufuw-kha-ef, \*Min-kha-ef, \*Neferma'at (of Giza), Khamerernebti I, and others.
3. a. †\*Kawa'ab, eldest son of Cheops: mastaba G 7110+7120.  
b. †\*Hetep-heres II, daughter of Cheops: married to Kawa'ab, RADEDEF, and Ankh-ha-ef: mastaba G 7530+7540.  
For their contemporaries see children of Cheops, above. Their daughter, †\*Meres-ankh III.
4. Great-grandchildren of Hetep-heres I:—  
a. \*MYCERINUS, son of CHEPHREN: Third Pyramid at Giza.  
b. Khamerernebti II, daughter of Chephren and Khamerernebti I.  
c. †\*Meresankh III, daughter of Kawa'ab and Hetep-heres II: mastaba G 7530-sub.
5. Great-great-grandchildren of Hetep-heres I:—  
a. SHEPSESKAF, son of MYCERINUS: mastaba excavated by Jequier at Dashûr.  
b. \*Khuwnera, son of MYCERINUS and Khamerernebti II: tomb in Mycerinus quarry.  
c. †Nebemakhet, son of MYCERINUS and Meresankh III: tomb in cliff southeast of Chephren pyramid.  
d. †Shepseskaf, daughter of MYCERINUS and Meresankh III.  
e. †Duwanera, brother of c. and d.  
f. †Three other children of Meresankh III, including Khenterka.
6. Great-great-great-grandchildren of

Hetep-heres I:—

- a. Ma'at-ka, daughter of SHEPSESKAF: married Ptahshepses.
- b. †Neweserra-ankh, son of a daughter of Meresankh III and NEWESERRA.
- c. †Duwara, brother of Neweserra-ankh.

This is by no means a complete list of all the members of the royal family of Dynasty IV, but only of those of the line of Hetep-heres I who were found in the eastern cemetery at Giza, or who came to the throne. One of her sons (Cheops), two of her grandsons (Radedef and Chephren), a great-grandson (Mycerinus), and a great-great-grandson (Shepseskaf) became kings of Egypt. Of her female descendants five are known who held the title of "queen—three grand-daughters (the fair-haired Hetep-heres II, Meresankh II, and Khamerernebti I) and two great-granddaughters (Khamerernebti II and Meresankh III). Her line has been followed through six generations from her father, probably Huni. Her descendants of the second and third generations (above) have the greatest and most expensive mastaba tombs of the whole Old Kingdom and were manifestly the great aristocrats of Dynasty IV. The branch line descended from Sneferuw by another queen, and in particular those buried at Giza, the Queen Nefertkauw, her son Prince Neferma'at, and his son Sneferuw-ha-ef, have tombs of much less distinction; and their inscriptions trace their descent from Sneferuw, not from Cheops, who was the husband of Nefertkauw, the father of Neferma'at, and the grandfather of Sneferuw-ha-ef. This manifest split in the succession, perhaps an intrigue in the harem of Sneferuw engineered by our old queen, Hetep-heres I.

To return to the newly discovered tomb of Queen Meresankh who, as has been shown above, was Meresankh III,—the funerary equipment of the queen is de-

NOTE.—The names marked with a \* are those of sixteen persons whose tombs have been excavated by our expedition; those marked with a † occur in the tomb of Meresankh III.

picted on the southern wall of the main chamber, and includes nearly the same pieces as those found in the tomb of her great-grandmother, Hetep-heres I. There is a canopy supported by bulb-headed tent-poles, covering a bed with lion-legs higher at the head-end, an armchair, but with a lion under the arm instead of papyrus flowers, a carrying-chair, a head rest, and boxes for ointment jars, clothing, and other objects. Such equipments are, however, not uncommon in other tombs of the Old Kingdom. The burial chamber, which has now been cleared (June, 1927), was found plundered. The lid of the granite sarcophagus was lifted on the east resting on rough stones, and the disjointed skeleton of the queen lay in a disordered heap in the north end. Nothing of the equipment carved on the walls was found, only the four canopic jars of limestone with their plain lids,

a few broken pottery vessels, a few fragments of copper models, some beads, and several scraps of decayed wood. The fortunes of the family were at a low ebb after the death of Mycerinus, and in all probability the thieves found no great reward for their labors.

We knew that there was a granite sarcophagus in the burial chamber before we cleared the pit. The outer doorway had been cut very wide and then reduced in width by masonry on the south side. The edges of the inner doorway to the pit-room were bruised as if by the passage of a large heavy object, and on the wall south of the outer doorway workmen were depicted engaged in polishing a large red granite sarcophagus with a vaulted lid. The material and the form of the box of the sarcophagus actually in the burial chamber are like the picture

(Continued on page 14)

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## Report of Reisner's Excavations

Published

(Continued from page 13)

on the wall, but the lid is different. The inscriptions on each side of the box present a horizontal line giving the titles and name of Queen Hetep-heres II and two vertical lines which read—"That which I have given to my daughter, the king's wife, Meresankh." The granite sarcophagus was given to Meresankh by her mother, the fair-haired Hetep-heres II, the daughter of Cheops. Moreover, the prominence of Hetep-heres in the tomb seems due to the fact that Hetep-heres not only gave the sarcophagus but also the whole tomb to her daughter. That means that Hetep-heres outlived her daughter, as she easily may have done if Meresankh died in the first year of King Shepseskaf or of King Weserkaf (first king of Dynasty V).

On the same wall as that on which the workmen are shown polishing the red granite sarcophagus, other craftsmen are working on four statues of Meresankh. Over two of these men an inscription is still legible reading—"the sculptor, Lenkaf." On the southern wall of the same room a man is seen painting a statue and his inscription reads—"the painter, Rahay." The names of the craftsmen are seldom mentioned in Egyptian tombs; but the Prince Nebemakhet followed the precedent set by his mother, and in his tomb inscriptions were cut recording that the overseer of works Yenkaif made the tomb and the painter Semerka painted. The overseer of works Yenkaif is probably the same as the sculptor of the Meresankh tomb, at a later stage in his career. However that may be, I venture to believe that the sculptor Yenkaif carved the statues, the reliefs, and the inscriptions in the rock-cut chapel of Meresankh III, and that Rahay laid on the brilliant colors which have changed so little during the four and a half thousand years that have passed away since his day.

REISNER.

## XVIth Century Woodcuts in Boston Museum

BOSTON.—The work of reclassifying the sixteenth century woodcuts in the Boston Museum, begun more than a year ago and finished during the past summer, has brought to light a number of fine designs by German, French, and Italian artists who devoted themselves largely to the adornment of books. Many of these prints had been previously identified, but others, attributed as anonymous pieces of

this or that school, had received little attention in their oblivion. A further stigma attached to the woodcuts of German origin—by far the largest group—in that a generous proportion of them were known to be of dubious vintage, being either late and worn, or modern restrikes from the original blocks. Nevertheless this German group was found to contain a sprinkling of early impressions, liberal enough to represent some of the great and small illustrators of the period in a worthy if limited fashion. These examples have been placed on exhibition in Rooms 4 and 5. Quite apart from any individual merit which may have accrued to them as works of art, they were once a powerful intellectual agency on an equal footing with the printed word. Now that the need which begot them has passed, they remain the sum in little of the mind and genius of the age of the German Renaissance.

Most of the northern painters of the early sixteenth century made drawings to be cut on wood either for book illustrations or as individual prints, often investing them with a vitality and directness which did not obtain in their more formal efforts. Delightful as were the conventional and symbolic cuts of the previous generation, they could hardly have touched intimately a large audience, for they dealt chiefly in abstractions. The temper of the new times was one of wide-eyed curiosity concerning actualities and ideas. Theology, literature, and science were explored as never before, and the commonality took an active interest in these subjects. For the literate, humanistic writers expounded and interpreted, while artists performed a like service for those who did not read. Thus keeping pace with the intellectual awakening, the cities of Nuremberg, Augsburg, Wittenberg, and Basle, which had already become known as centres of learning and art, took on even greater activity. Their presses hummed, and in their stimulating atmosphere great projects came into being. Apostrophizing the spirit of this new century, Ulrich von Hutten sums it up poetically in a sentence, "O Jahrhundert, die Geister erwachen, die Studien blühen: es ist eine Lust zu leben!"

The straightest approach to illustration of this era is by way of Nuremberg and Albrecht Dürer. The interest in Dürer's great compositions, which shows no abatement as the four hundredth anniversary of his death draws near, has delayed the full recognition of the works of his famous contemporaries. As for the work of the lesser draughtsmen of the time, it has been considered of so little moment that no attempt has been made until recent years to disentangle and record it. Into this category fall the woodcuts of Hans Springinklee, who flourished at Nuremberg both as Dürer's assistant and as an independent illustrator. He contributed a number of drawings to the *Triumphal Procession* and to the *Triumphal Arch* of Maximilian, and between the years 1515-1522 made designs for books published by Koberger. Examples of his work for Maximilian and a few of his book illustrations, notably the Pirckheimer border and some cuts from the *Hortulus Animae* of 1519, are

included in the present exhibition. A much finer and more ambitious performance in his *St. Sebald*, in which the influence of his master is readily seen. Dodgson accounts for the inequalities in the draughtsmanship of this print by supposing that Springinklee borrowed the central figure in its entirety from one of Dürer's drawings, while the timidly drawn architectural details were his own additions.

Hans Beham's woodcuts touched upon an astonishing variety of popular subjects in the same chatty, almost familiar, vein which characterized his engravings on copper. An astute man of business, he kept closely in contact with the public and excelled in those subjects which called not so much for dramatic power as shrewd observation. By embroidering little incidents of urban life or by giving a comfortable German setting to his scriptural and classical narratives, he made his name known in three countries and his work a remarkable social commentary of the times. Three prints which represent different phases of his activity are shown. These are *St. Erasmus*, a powerful unsigned woodcut of his youth, *The Woman's Bath*, one of his typical genre subjects, and a *Winged Genius*, dating from his latest period at Frankfurt.

The hand of Virgil Solis has been recognized in the landscape of a little hunting scene which bears both his initials and the monogram H W G. This unknown monogrammist H W G may have adapted the design from a composition by Solis or his signature may simply indicate the woodcutter's share in reproducing to his own satisfaction the design of another. The precise meaning of the double signature is of less account than the artist's rendering of the last lively moments of a stag hunt and its picturesque setting.

Other examples from the Nuremberg school include a number of interesting designs by Wolf Traut and Erhard Schön. Both artists were indifferent painters employed chiefly in the service of publishers. Traut's *Arms of Scheurl and Tucher* is one of his most vigorous and decorative designs, showing his attempts at modelling without making use of cross-hatching. The portrait of Dürer which has recently been attributed to Schön is of some historical importance as being the only extant likeness of him as he appeared at the end of his life. The impression exhibited is one of three in the collection and is before the monogram and date.

The imperial city of Augsburg, holding an ancient and honorable name for the making of books, can claim as her own some of the most eminent illustrators of the sixteenth century. Burgkmair, Weiditz, Beck, the two Breus, and Schaufelein were all active there at one time or another and have added to the wealth and variety of book decoration. It was from Augsburg, too, that the younger Holbein set out to seek fame with his pencil and brush.

Burgkmair alone undertook and successfully carried out enough varied com-

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## XVth Century Woodcuts in Boston Museum

(Continued from page 13)

missions to have made his reputation several times over. For the great printing establishments of Otmar, Schönsperger, Miller, Grimm and Wirsung he contributed an enormous quantity of illustrative material; and as one of the appointed of Maximilian he had a very busy and probably sorry time of it, between the Emperor's historians and the Emperor's personal ideas as to exactly how, down to the last detail, his progressive grandeur should be recorded. Burgkmair acquitted himself well, leaving future generations to construe the pother as best they could. Some examples from *Weisskunig* and *Theuerdank*, representing Maximilian designs are shown and three from the series of sages and heroes. These latter are in the second state with decorative architectural borders by Weiditz. A copy of *Das Buch Granatapfel* of 1510, containing six illustrations by Burgkmair, will be found in the case containing books in Room 4.

Another Augsburg painter, Leonhard Beck, had also a large share in making designs for Maximilian's commemorative projects. He collaborated with Burgkmair in *Weisskunig*, *Theuerdank*, and the *Triumph*, but the series of Austrian Saints which Bartsch ascribed to Burgkmair is now known to be by Beck and is considered his most original and important work. The Museum possesses one early proof from this series and the modern Viennese edition of 1799. It also shows illustrations for *Theuerdank*, *Weisskunig*, and the *Triumphal Procession*, of which typical examples are on view.

For nearly three hundred years Hans Weiditz could call neither his work nor his name his own. Mentioned first in 1620—less than a hundred years after his death—as a then forgotten illustrator, he vanished completely as an individual until modern times. He was partly rescued from obscurity under the name of the Petrarch Master, and later Dr. Röttinger restored to him his name and intellectual property. In attributing the majority of his woodcuts to Burgkmair and a few examples to Dürer and Cranach, the earlier writers paid him a sincere if unconscious tribute. But Weiditz was in no sense a copyist. On the contrary, the fact that through the thick and thin of sacred and profane illustration he could maintain over a period of years in half a dozen cities a level high enough to deserve identification as any one of the three artists mentioned seems to be a piece of first-hand evidence that he was an illustrator parts. The 1604 edition of Petrarch's *Trostbücher*, containing more than two hundred of his designs, one early proof from *Trostspiegel*, a title-page to a history of the Caesars and Maximilian's portrait, copied from Dürer's design of the same subject, represents all that the Museum possesses by this gifted draughtsman.

Although Albrecht Altdorfer is one of a select company whose woodcuts do not appear in this exhibition, the presence of his disciple, Wolfgang Huber, makes up somewhat for that omission. Huber's seemingly frail line is in reality most powerful and so well under control that it can be made to express either the solidity of deep-ribbed arches or the freshness of nature. In his management of the effects of air and light he was a successful and influential pioneer. His landscape settings in which he shows glimpses of mountains, rivers and riparian meadows are spots of enchantment and point to their author's having looked upon his own intimate world with delighted perception.

H. P. R.

PORTRAITS OF JEWS  
Hannah R. London  
William Edwin Rudge, New York

Although something has already been done in a fragmentary way to preserve a record of Colonial Jewish portraiture, Mrs. Siegel's study is the first deep research in this field and of peculiar interest because of the caliber of the comparatively few Hebrew families of colonial days. The early Jewish settlers were, in fact, a picked racial group, usually of Spanish or Portuguese strains, and "Portraits of Jews" is not only a valuable contribution to the history of the Jews in the United States, but a considerable addition to our knowledge of early American artists. The fifty-eight illustrations reveal to us for the first time, portraits by eminent American artists which we did not know were in existence, and others of which we had record, but whose present whereabouts was unknown. The reproductions form a veritable Jewish Colonial Gallery, and give us a vivid picture of the men who founded the first synagogues and charitable institutions; who fought in the early wars; who were active in the first explorations of the West; and who were in every way loyal and valuable sons to the land of their adoption.

The reproductions consist of some of the finest work of John Wollaston, Samuel King, Charles Willson Peale, Rembrandt Peale, William Henry Brown, Jeremiah Theus, Charles Peale Polk, Robert, Robert Feke, James Sharples, Benjamin Trott, Fevret de St. Mémin and John Wesley Jarvis. Twelve portraits by Gilbert Stuart are listed and twenty-six by Thomas Sully, of which the one of the exquisite Rebecca Gratz, of "Ivanhoe" fame, is particularly worthy of note, while Edward Malbone's miniatures and some delightful silhouettes and drawings are also included. An appreciation by Dr. A. S. W. Rosebach and an introductory note by Lawrence Park add to the interest of the work.

Although the subject of Colonial portraiture is one that has been closely studied by many eminent authorities, the classification which Miss London has made has presented a new conception of the field from both historical and artistic viewpoints. In addition to the publication of several portraits hitherto unknown she has called attention to the large part in the early history of America which was taken by Jews. Many present-day Americans are prone to regard the Jews as recent comers and to believe that the colonists were all of them of European stock. Until the publication of a companion to this book, in which the high position held by the Jews in America is recorded, it will probably be impossible to estimate how large a share they had in the early development of the nation.

It is certain, however, that these men and women whose portraits Miss London has reproduced were among the leaders in social as well as commercial life. The artists whom they chose were evidently inspired to do their best. One feels that the sitters were, perhaps, more sympathetic than some of those stern puritans that Stuart painted. One feels, too, that these portraits were not commissioned in a spirit of ostentation. There is nothing of the "official" portrait about them, none of the feverish display of wealth in jewelry and fabrics which has marred some of the more recent American portraiture. One doubts whether these sitters would have chosen some of the fashionable painters of today to preserve their characteristics for posterity.

The portraits of the period covered by Miss London's book, not only those which she has illustrated, seem to us almost the last valid American portraiture until quite recent times. Even then the pall of the grand manner had fallen like a blight over many of our artists. In another generation the descent into polite mediocrity was complete.

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## EXHIBITION CALENDAR

Ainslee Galleries, 677 Fifth Ave.—Exhibition of paintings, water colors and etchings by Emilio V. Lombardo, until October 14.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of works by Childe Hassam, until October 22.

The Arden Gallery, 460 Park Ave.—Exhibition of XVIIIth century furniture, until the 22nd of October.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of paintings by the late Charles Louis Fox, until end of month.

Babcock Galleries, 5 East 57th Street—Opening exhibition of paintings by American artists.

Belmont Galleries, 137 East 57th Street—Permanent exhibition of old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn, N. Y.—Exhibition of recent accessions to the print department, until November 1.

Butler Galleries, 116 E. 57th St.—Exhibition of etchings by contemporary artists, through October.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters.

Dudensing Galleries, 5 E. 57th St.—Group exhibition of young Americans, beginning October 10.

Duran-Ruel Galleries, 12 East 57th Street—French paintings.

Ehrich Galleries, 37 E. 57th St.—Exhibition of landscapes in oil and water-color by Leonard Richmond, until October 20.

Ferargil Galleries, 37 E. 57th St.—Exhibition of figure paintings by George Snow Hill, until October 23.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition by faculty of Grand Central Art School, October 10 to 23.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasques, Raphael, Grueze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings and dry points by Edmund Blampied, October 8 to 22.

P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.

Edouard Jonas Galleries, 9 East 56th St.—Picture works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Early American prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary etchings, until October 29.

Kleinberger Galleries—Ancient paintings. Special exhibition of French primitives opens in new gallery, 12 East 54th St., on October 15.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of engravings by "The Little Masters," October 11 to November 5.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of modern French oils, water colors and drawings, October 8 to 22.

John Levy Galleries, 599 Fifth Ave.—Exhibition of selected paintings by American artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Group of paintings by American artists.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—American paintings.

Montross Galleries, 26 E. 56th St.—Exhibition of water colors by Harrison Stevens and exhibition of paintings by Bradley Walker Tomlin, until October 15.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Our Gallery, 113 W. 13th St.—Group exhibition of American contemporary artists, until October 13.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 693 Fifth Ave.—Group of paintings and water colors, until end of month.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of etchings by McBey, Bone and Cameron, until end of month.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Works of art.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign paintings.

Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

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